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# Advanced Conducting Project

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## Table of Contents

• <i>Ave Verum Corpus, KV 618, W.A. Mozart</i> .....	p. 1
• <i>O Nata Lux, Thomas Tallis</i> .....	p. 12
• <i>Requiem in D, K. 626, Hostias, W.A. Mozart</i> .....	p. 17
• <i>Amavolovolo, Rudolf de Beer</i> .....	p. 23
• <i>Son De Camaguey, Stephen Hatfield</i> .....	p. 27
• <i>A La Nanita Nana, Greg Gilpin</i> .....	p. 33
• <i>Can You Imagine, Rupert Lang</i> .....	p. 37
• <i>A la Media Noche, Greg Gilpin</i> .....	p. 43
• <i>Peace on this Silent Night, Cristi Cary Miller</i> .....	p. 46
• <i>A Solfège Christmas, Cristi Cary Miller</i> .....	p. 51
• <i>White is in the Winter Night, Audrey Snyder</i> .....	p. 55
• <i>Frozen Choral Suite, Roger Emerson</i> .....	p. 59
• <i>References</i> .....	p. 68

## ***Ave Verum Corpus*, KV 618**

**W.A. Mozart**

### **Composer Biography**

Wolfgang Amadeus Mozart was born in 1756 in Salzburg. Remembered as one of the most renowned composers, Mozart had composed his first concerto for harpsichord by the age of six. Mozart performed often as a young child around Europe and was considered somewhat of a child prodigy by many. In 1768 he had composed his first entire opera, *La Finta Semplice*, at just 13 years of age. Flourishing into an admired composer of the Viennese Classical School, Mozart wrote within all genres of his day. In addition to his many popular operas including, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*, Mozart's symphonies, quintets, quartets, sonatas, masses, and smaller vocal pieces have been celebrated and performed around the world to this day. Stricken with fever in 1791, Mozart died on December 5 at age 35 (Mozart, 1854).

### **Composition Overview**

Mozart's, *Ave Verum Corpus* is a motet based on a Roman Catholic Eucharistic text. The work was composed months before his death in 1791 for Anton Stoll, choir master in Baden, Austria. (Schwarm, 2014) The piece is scored for SATB voices and strings.

### **Historical Perspective**

*Ave Verum Corpus* is a Latin motet based on a Roman Catholic Eucharistic text. The hymn dates back to the 14<sup>th</sup> century and is attributed to Pope Innocent VI. Research shows that it was sung during the Middle Ages at the elevation of the Host during the consecration. The hymn was also used during the Benediction of the Blessed Sacrament (Martin, 1998). The text of *Ave Verum Corpus* is a very intimate hymn of worship. The text speaks of praising God, for he was pierced and died on the cross for all man.

### **Technical Considerations**

*Ave verum corpus* follows the pulse of the quarter and half note. There is nothing smaller than a quarter note with the exception of very few ornaments and grace notes within the string parts. The sopranos and altos do have a half note and eighth note rhythm on text, "sanguine," or "blood" which emphasizes its meaning. There is also a variation in rhythm on the text, "examine." Both times this text is stated over a dotted quarter and eighth note rhythm that again, emphasizes the text.

The strings lead the overall pulse of the piece with their repetition of slurred quarter notes and half notes. This pulse moves the piece forward continuously under the stretched out suspensions heard in the upper voices. The quarter note rest at measure 15 in the Violin II and Viola parts varies the canon taking place between the upper voices. Many of these suspension

MUAP - 504

# Advanced Conducting Project

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Messiah College  
Fall 2016

are on the strong words of the text, such as “mortis,” or “death” to set such meaning apart from the rest.

An analysis of the tempo shows the piece in Adagio, while the cut-time signature indicates a flowing stylistic approach should be made. The lack of other markings leaves the conductor freedom. Suspensions can be pulled forward to vary tempo, or slowed down to add drama. It is important to note the rhythm of the quarter note pulse and vary the style of dynamics where there are brief changes in that rhythm to highlight the text. The slurs heard by the strings should feel continuously stretched to highlight the “sotto voce” feel that Mozart intended. Noting where the climax takes place at measure 38, on text “mortis” determines how the most important part of the work will be treated. This phrase should crescendo to forte to depict the story and match the melodic sequence taking place in the strings.

### Stylistic Considerations

The basic tempo for *Ave verum corpus* is marked in the Italian, *Adagio*. The *alla breve* signature indicates that a flowing stylistic approach should be made. Although there are no other tempo markings throughout the piece, Mozart allows freedom to the conductor through his use of suspensions and canons. These suspensions in particular encourage a stretching of tempo. This idea can best be demonstrated in measures 15-18. The sopranos suspended D allows for a faster tempo to move the other voices forward to end the phrase. Tempo should be varied throughout to highlight suspensions, slurred tones, canons, and important moments of the text. The through-composed form of the work hints that each stanza should thus be treated in a different manner. The cut-time meter should remain constant with the pulse of the strings.

There are no dynamics included in Mozart’s rendition of *Ave verum corpus*; however, his marking of *sotto voce* provides the composer with an idea of the overall intended style. Italian, *sotto voce* translates to “whisper.” This idea indicates that the beginning of the piece should be treated delicately.

Because there are no other stylistic markings, it is important to turn to the text for stylistic considerations. The first stanza speaks, “hail the true Body born of the Virgin Mary.” The slurs and gentle quarter note pulse of this stanza echo the idea of birth and the marked, “sotto voce.” The second half of the stanza opens a new thought: “vere passum immolatum in cruce pro homine,” or “who truly suffered on the cross for man.” This idea is stronger and should thus dynamically be treated so.

The second stanza pivots to a new tonality and should be treated differently than the opening stanza. This stanza speaks of Christ being pierced and of the blood in which He shed. A *diminuendo* would serve well here to end this phrase in a dramatic manner.

The climax of the piece takes place in the next stanza on text, “in mortis,” or “in death,” at measure 38. This climax takes place within a suspension and canon happening between the upper voices. The phrase should be forte to depict the story here. Measure 30-38 should gradually crescendo to match the melodic sequence taking place, as the melody rises in all voices at an interval of a second. The suspension and trill in the strings bring the piece to a close.

## Musical Elements

The overall musical texture of *Ave Verum Corpus* is homophonic; however, there are three distinct polyphonic sections beginning at measures 13, 30, and 38 that should be emphasized by each voice part at their entrance. The overall vocal range of *Ave Verum Corpus* needed is a G2-E5.

SECTION	MEASURE	EVENT AND SCORING
Stanza 1 (A Section)	1-2	Instrumental introduction: <ul style="list-style-type: none"> <li>• Bass includes pedal tones while Violin I begins melody.</li> <li>• Violin II and Viola move in similar motion at intervals of a fifth and fourth.</li> <li>• The melody is in the Violin I part. Voices highlight the tonic and dominant.</li> </ul>
	3-10	Phrase A: <ul style="list-style-type: none"> <li>• Melody within Soprano and Violin I lines.</li> <li>• Alto is doubled by Violin II, Tenor by Viola, and Bass by the String Bass and Organ line.</li> <li>• Text "Ave," or hail, is restated for emphasis.</li> <li>• Soprano moves leaps of a fifth then sixth to add a dramatic emphasis to the text.</li> <li>• Alto moves with Soprano in similar motion at an interval of a third to end the phrase.</li> <li>• Tenor and Bass move in a somewhat</li> </ul>



	11-18	<p>augmented rhythm of the Soprano and Alto line to stretch the phrase and maintain the original feel of the Gregorian chant.</p> <p>Second half Phrase A:</p> <ul style="list-style-type: none"> <li>• Alto and Soprano move in similar motion.</li> <li>• Tenor line contains suspended tones on the root of the V chord.</li> <li>• Slurred quarter notes within the Violin lines in measures 7-10 add movement and help the piece flow.</li> </ul> <p>Phrase B:</p> <ul style="list-style-type: none"> <li>• Melodic shift to the key of A Major emphasized between the voices with the passing of a G sharp.</li> <li>• Restatement of text, "immolatum," (sacrificed) within Bass line for emphasis.</li> <li>• Chromatic writing and half steps add feeling of impending doom.</li> <li>• Violin II moves in harmony with the Alto in similar motion.</li> <li>• Canonic phrases take place between the Soprano and other three voices on text</li> </ul>
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		<p>“in cruce,” again to highlight the cross.</p> <ul style="list-style-type: none"> <li>• Suspended Soprano tone in ms. 15 and descending line could represent the falling of Christ.</li> <li>• Stanza closes on tonic within the Soprano and Bass lines, as all parts outline the tonic of A major.</li> </ul>
Instrumental Interlude	19-21	<p>Bridge material:</p> <ul style="list-style-type: none"> <li>• Introduces the second stanza and new melodic and harmonic material.</li> <li>• Melody in the Violin I part continues the previous thought of the Soprano line.</li> <li>• Ornament added within the Violin line at measure 20 adds a majestic close to the stanza.</li> <li>• Voices outline a V-I cadence.</li> </ul>
Stanza 2 (B Section)	22-29	<p>Tonal shift to F major:</p> <ul style="list-style-type: none"> <li>• Shift in tonality highlights the new idea of the text.</li> <li>• Chromatic steps in the Soprano and Tenor lines emphasize the strong idea of, “cujus latus perforatum” (whose side was pierced.)</li> <li>• The sweeping motion of the slurs in the Soprano and Tenor</li> </ul>

		<p>lines highlight the word "pierced."</p> <ul style="list-style-type: none"><li>• All voices are still doubled by the strings.</li><li>• Ascending and descending intervals of a fourth and fifth in the Violin I line at measure 26 add movement, as the other voices remain at the elongated rhythm of a dotted half note and quarter note.</li><li>• All voices move at a faster pace with slurs at measure 27 to represent text "fluxit," or "flowed."</li><li>• Here, the tenor and bass move in contrary motion to the Soprano and Alto lines to represent the different directions in which the water and blood flow.</li><li>• Voices also outline a diminished seventh chord to represent the anguish behind this part of the story.</li><li>• The half cadence at measures 28-29 on text "sanguine" or "blood" leave the listener with an unfinished thought, as if the blood shed of Jesus is not the end,</li></ul>
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		<p>but the beginning of something new.</p> <ul style="list-style-type: none"> <li>• The violins continue the thought at measure 29 as they move in similar motion at an interval of a third.</li> </ul>
Stanza 3 (C Section)	30-43	<ul style="list-style-type: none"> <li>• Measure 30 shifts back to D Major again to highlight a new idea of a new stanza.</li> <li>• Voices continue to be doubled by the strings.</li> <li>• A canon takes place between the four upper voices between measures 30-37.</li> <li>• The Soprano and Alto are echoed by the Tenor and Bass.</li> <li>• Both sets of voices move together at an interval of a third.</li> <li>• Voices now outline the tonality of D Major which provides an uplifting thought, highlighting the text that is praying and pleading for God to be a "foretaste for us during death."</li> <li>• This idea of pleading is portrayed by the canon taking place between the upper voices and the sequence taking place within the strings.</li> <li>• The tonality shifts to b minor on the text,</li> </ul>

		<p>"death" at measure 38, as the Soprano takes the lead on a D5.</p> <ul style="list-style-type: none"> <li>• This stretched out Soprano phrase and chromatic ascending line truly emphasizes the weight of the word "death."</li> <li>• The second canon happens at measure 38 as well to highlight this thought.</li> <li>• The three voices of the Alto, Tenor, and Bass echo the Soprano within the lower ranges, outline a series of complex chords.</li> <li>• The strings are no longer doubling the voices, but instead outlining each chord in an arpeggiated pattern.</li> <li>• The piece comes to a close at measure 43 as the voices outline a D major chord.</li> </ul>
Instrumental close	44-46	<ul style="list-style-type: none"> <li>• The strings contain many suspensions here to slow the music down dramatically to end the piece.</li> <li>• Viola and Bass mimic the Violins in a canonic statement at measure 43-44.</li> <li>• All voices suspend as the Violin I trills a step</li> </ul>

		above the tonic before closing on a D4.
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### Form and Structure

Measures	Tempo	Form: (Overall: Through- Composed)	Meter	Melody	Harmony	Style
1-2	<i>Adagio</i>	Intro	<i>alla breve</i>	Violin I	I-V-I (D Major)	<i>Sotto voce</i> ; quarter note pulse
3-10	<i>Adagio</i>	Stanza 1; first phrase	<i>alla breve</i>	Soprano and Violin I; strings double voices	D Major	Quarter and half note rhythms; slurs should be played sweetly
11-18	Slight <i>accelerando</i> through soprano suspension at ms. 15- 16	Stanza 1; second phrase	<i>alla breve</i>	Soprano and Violin I; Tenor and Bass move in similar motion; strings double voices	A Major	Should be slightly more intense on text, "in cruce pro homine"
19-21	<i>Adagio</i>	Interlude	<i>alla breve</i>	Violin I	A Major (V-I)	Majestic close to opening section
22-29	Move slightly faster through slurred tones at ms. 24 to keep flowing	Stanza 2	<i>alla breve</i>	Soprano and Violin I; Strings continue to	F Major & d minor	Darker, more somber to highlight text

	on "perforatum"			double voices; Tenor and Bass moving in contrary motion to upper voices		
30-43	Slight <i>Accelerando</i> through ms. 30-37 to highlight canon and sequence	Stanza 3	<i>alla breve</i>	Soprano and Violin I; voices move in canon	D Major (heavy use of chromatic tones)	Build intensity to climax at ms. 38
44-46	<i>Adagio</i> ; <i>ritardando</i> to end	Closing	<i>alla breve</i>	Violin; Suspend- ed tones Slow music down;	D Major	Majestic

### Other Suggested Listening

*Ave Verum Corpus*, William Byrd

*Ave Verum Corpus Op. 2 No. 1*, Edward Elgar

### Additional References and Resources

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"Mozart." *The Illustrated Magazine of Art* 4.24 (1854): 331-34. Web.

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## ***O Nata Lux***

**Thomas Tallis, Edited by: John Henry Fowler**

### **Composer Biography**

Thomas Tallis was an English composer, born in the early 16<sup>th</sup> century. Although there is little record of his early life, research shows that his work as a church organist introduced him to some of England's most prominent musicians. Upon his return to East Kent, Tallis worked at Canterbury Cathedral. He served as a full time organist at the court as a member of the Chapel Royal. Tallis remained in the royal household, serving under Henry VIII, Edward VI, Mary Tudor, and Elizabeth I until his death in 1585. His compositional career endured decades of political and religious disorder that heavily effected English music, such as the Reformation and Act of Settlement in 1559. His diverse output covered almost every musical genre used in the English church during the 16<sup>th</sup> century. Tallis was known for turning good material to new purposes and was seen as quite the perfectionist, as he consistently revised his works. (Paul) His adaptation of *O Nata Lux* is a prime example of such abilities.

### **Composition Overview**

*O Nata Lux* is a sacred Hymn for Lauds on the Feast of the Transfiguration of Christ. The feast is celebrated on August 6, the date of dedication of the first church built on Mount Tabor. Mount Tabor is considered to be the "high mountain" of the Transfiguration of Christ, as described in Matthew 17:1-9. (Jeffers) The text of *O Nata Lux* is that of a prayer to Jesus; born light of light, asking to accept the praises and prayers of His people. Tallis' arrangement of the hymn is for SATTB voices.

### **Historical Perspective**

Tallis' setting of *O Nata Lux* was published in the *Cantiones Sacrae* of 1575, compiled by William Byrd and Tallis. These sacred songs included 17 compositions from each composer and were typically used for private services within the Chapel Royal. (Brown) Although *O Nata Lux* is in Latin, Tallis followed the textual rules of Post-Reformation England while adapting the hymn. According to Archbishop Cranmer's mandate, services had to be set in the vernacular and the texts had to be set syllabically with one note per syllable.

### **Technical Considerations**

In his setting of *O Nata Lux*, Tallis incorporates extraordinary compositional devices including swift modulations, cadences, text painting, and unique harmonies. Many of his modulations occur on certain words at the ends of phrases to emphasize depth of meaning. Such a modulation occurs within the first phrase on the text, *lumine* or light. Here there is a secondary dominant that places the word light on a D Major chord to briefly stray from the minor tonality in order to paint this word confidently. There is also a tonal shift from minor to major during the second phrase: *Laudes preces que sumere*. The text here is asking Jesus to accept the praises and prayers of the people. (Jeffers) The major tonality heard here provides this



abundant, open sound; producing a vision of open arms that are reaching up, praying to heaven.

Tallis also incorporates unique harmonies to shadow ideas of the text. He often sets two contrasting tones together within a chord to elicit dissonance. This device is first seen at measure 12 on the word, *perditis* (lost ones) and again in measure 17 on the word, *corporis* (body). This dissonance creates unique harmonies that truly give meaning to these words.

Tallis' use of phrasing and motion within the inner voices also delicately supports the serene text. Most often heard at the end of each phrase of the hymn is the Picardy cadence. Often used within Renaissance music, Tallis chooses to incorporate the Picardy cadence to end each phrase in the major tonality. This technique places an assured tone on the text. The one instance Tallis chooses to not use this cadence is between measures 8 and 9. Here, Tallis includes an Imperfect Authentic Cadence (IAC) that moves from vii<sup>o</sup>6 – I on the word, *sumere* or to accept. Within the text here, the phrase is not yet completed, as it goes on to say “to accept...who in flesh once was clothed.” (Jeffers) By using an IAC here, Tallis is providing a slight break that allows the listener or performer a moment of reflection before continuing the phrase.

Tallis ends the hymn with two exact repetitions of the phrase: *Nos membra confer effici. Tui beati corporis*, or *grant us to be made members of your holy body*. (Jeffers) This repetition highlights what Tallis believed to be the most important part of the text. Repeating the phrase also allows the performer to make a mindful decision on how to present the text a second time, in a way that both varies from the first and brings the piece to a contemplative close.

### **Stylistic Considerations**

*O Nata Lux* is a Latin hymn. Early Latin hymns were (and still are) assigned to different liturgical occasions based on the time of day, season of the year, or Holy Day. The first known Latin hymn dates back to the 6<sup>th</sup> century. By the 11<sup>th</sup> century there were between 200 and 300 hymns in use which can still be found today in many liturgical books. Since the 15<sup>th</sup> century, the melodies of Gregorian hymns, or Plainchant often appeared in polyphonic arrangements, such as this adaptation of *O Nata Lux* by Thomas Tallis. (Wilton)

To maintain the original “Plainchant feel” of *O Nata Lux*, this arrangement should be conducted in a three beat pattern. This pattern will allow the line of the text to flow smoothly. Since there are no stylistic directions given within the music, careful consideration to the religious text should be made. The ensemble should grow through the dotted half note phrases, on text “lux” to depict the text, “light of light”. The endings of each phrase call for a diminuendo to highlight feelings of reflection. The repetition of text “Nos membra confer effici. Tui beati corporis” at measures 19-23 should be performed in a different way than its initial presentation, preferably in a softer manner that maintains the original intent of the prayer.

## Musical Elements

The overall musical texture of *O Nata Lux* is homophonic; however there are many decorative moments within the various voice parts. The overall vocal range of *O Nata Lux* needed is a G2-F5.

SECTION	MEASURE	EVENT AND SCORING
Phrase 1	1-5	<ul style="list-style-type: none"> <li>• Melody is within the Soprano line</li> <li>• Alto, and Tenor lines move rhythmically together</li> <li>• Soprano and Bass move rhythmically together</li> <li>• Picardy cadence at measure 5.</li> </ul>
Phrase 2	5-9	<ul style="list-style-type: none"> <li>• Melody continues within the Soprano line</li> <li>• Soprano, Alto, and Tenor I line move together</li> <li>• Tenor II and Bass move independently</li> <li>• Tenor voices move together at measure 7</li> <li>• Bass and Alto move together at measure 7</li> <li>• Imperfect Authentic Cadence at measure 9</li> </ul>
Phrase 3	9-13	<ul style="list-style-type: none"> <li>• Melody continues within the Soprano line</li> <li>• All voices move together at pick up to measure 10 to outline a I6 chord</li> <li>• Soprano and Alto voices continue to move rhythmically together until the Alto voice decorates</li> </ul>

		<p>the phrase at measure 12 to add movement to the line</p> <ul style="list-style-type: none"> <li>• Tenor I line has dotted quarter eighth rhythm that creates movement at measure 10</li> <li>• Slight modulation to the key of d minor at measure 11</li> <li>• Picardy cadence at measure 13</li> </ul>
Phrase 4	14-23	<ul style="list-style-type: none"> <li>• Melody within the Soprano line</li> <li>• Voices all move together rhythmically</li> <li>• Back to original key of g minor at measure 14</li> <li>• Tenor I line creates movement at measure 17</li> <li>• Picardy cadence at measure 18</li> <li>• Repetition of text measures 19-23 – piano dynamic</li> <li>• Picardy cadence and fermata at final measure 23</li> </ul>

### Form and Structure

Measures	Tempo	Form (Through-composed)	Meter	Melody	Harmony	Style
1-5	Half note = 50	Phrase 1	6/4	Soprano	g minor	Light, flowing, straight tone – no vibrato

						in voices
5-9	Half note = 50	Phrase 2	6/4	Soprano	G minor, B flat major	Open and grow at measure 8 to highlight harmony shift
9-13	Half note = 50	Phrase 3	6/4	Soprano	B flat major, g minor, d minor	Maintain calm motion
13-23	Half note = 50	Phrase 4	6/4	Soprano	G minor	Repetition of phrase (measure 19) should be at the piano dynamic

### Other Suggested Listening

*O Nata Lux*, Morten Lauridsen

*Missa Hercules Dux Ferrariae*, Josquin des Prez

*If Ye Love Me*, Thomas Tallis

*Alma Redemptoris Mater*, Giovanni Pierluigi da Palestrina

*O Magnum Mysterium*, Tomás Luis de Victoria

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## ***Requiem in D, K. 626, Hostias***

**W.A. Mozart**

### **Composition Overview**

After Mozart's death, there was much debate on why Mozart decided to write the *Requiem*. It had been said that an unknown person commissioned him to compose a funeral mass. Many years later it was discovered that the mass was commissioned to remember the deceased wife of Count Walsegg-Stuppach, a substandard musician of the time. (*Mozart*) As Mozart declined he often said that he felt as if he was composing the mass for his own funeral. Upon his death, Mozart's wife, Constanze Weber heavily circulated the piece as she was hoping to sell it for publication. After initially inviting composer Joseph von Eybler, who attempted to complete the work, Weber then invited one of Mozart's pupils, Franz Xaver Süssmayr to finish the mass. Working from oral instructions and sketches left by Mozart, Süssmayr was able to complete the famed *Requiem* in 1792. (Pole)

*Hostias* acts as a second part to the offertory with the text, "O Lord, we offer you." Unlike the previous movement, the music is slow and homophonic. There is a dramatic shift into a polyphonic, imitative style as the text speaks of the promise God had with Abraham. This shift highlights an anxious mood, as if the chorus is begging God for a similar promise. The movement is scored for SATB voices, accompanied by strings, basset horn, and bassoon.

### **Historical Perspective**

Within Mozart's time there were many social events that could have had a profound effect on his musical outputs, including the *Requiem*. At the time, music had to be somewhat confined under set limitations, as all of his masses were written at Salzburg under approval of Prince Archbishop. According to research, the "courtly atmosphere of the archiepiscopal city of Salzburg and of imperial Vienna has left its traces in Mozart's works" (*Mozart. Circumstances*, 149) Two significant social events that could have also had a strong impact on the *Requiem* were the Turkish War and the French Revolution. During the Turkish War there was a general decline in musical patronage from 1788-89 with fewer concerts than there had been in the 1780s. (Cliff) The French Revolution (1789 – late 1790s) influenced enlightenment ideals which in turn influenced the music of many composers of the time. The development of ideas that structures should be well articulated and orderly affected the music of the Classical Era, which was moving away from Baroque polyphony to homophony (both techniques often found in Mozart's *Requiem*). (Mayer)

### **Technical Considerations**

There are many tonal, rhythmic, and expressive demands that should be considered when performing *Hostias*. The movement begins in the key of E flat major; however, there are an extreme amount of brief tonal shifts that take place within the opening Andante section of the movement. At measure 12 there is a brief shift to F major before C minor is outlined at measure 14. The sopranos must carefully tune these half steps, as they are in charge of making this tonal shift happen. Between measure 23 to the end of the opening section at measure 53,

there is a dramatic amount of shifts that includes the keys of: B flat minor, A minor, F major, D flat major, A flat major, F minor, C major, d minor, A minor, B flat major, and D major. The intonation of both the instruments and voices are crucial in highlighting these major shifts in tonality throughout the movement. The Andante con moto section shifts between G minor and its fifth, D major throughout the entire section. Again, the half steps heard between the voices (G to F# and D to C#) are crucial in making these shifts happen. The voices must also maintain proper intonation through the heavy polyphony within this fugue.

The distinct rhythmic phrases heard within both the strings and voices set the style of this movement. In the opening section the upper strings dictate a detached style with an eighth-quarter note rhythm. The strings should be sure to correctly articulate the syncopated “feel” through the ties included within their rhythm. SATB voices should grow through the longer notes to stretch the phrases. The dotted quarter notes should be emphasized to articulate the text on words such as Domine at measures 6 and 8 and offerimus at measure 10. The distinct mood change that happens at the Andante con moto section at measure 55 is dictated by the sixteenth – eighth rhythms heard within the strings. This patterns continues throughout the rest of the movement and maintains the movement of the fugue. The voices should sing in an aggressive and detached style. Entrances should be strong and clear to highlight each new start of the subject with accented dotted eighth notes. Voices should also be sure to maintain clarity of diction on the vocal sixteenth note rhythms. At measure 78 there is a distinct shift in mood by suspensions heard in the voices, led by the sopranos. These suspensions should be smooth and pulled forward to highlight this change in style.

Mozart includes many dynamic shifts within the *Hostias* movement that support the reflective state of the text. The opening Andante section is gentle and slow. In order to create intimate phrases, swells can be conducted to open the voices and add movement to each phrase. Between measures 23-53 there are many dynamic shifts between forte and piano that support the text. These shifts highlight the reflective thoughts of the prayer and should be given careful attention. The Andante con moto section begins quite aggressively and highlights the promise God made to Abraham. This is the second time this text and fugue appears in the *Requiem*, so this must be made obvious to the listener. At measure 76 there is a sudden drop in dynamics as there is a text change. The suspensions call for a gentle and legato style. As soon as the fugue returns, that aggressive and forte style should also return to highlight the mood of the initial text of the section.

### **Stylistic Considerations**

The stylistic elements that occur within *Hostias*, such as sound, harmony, melody, rhythm, and form should be considered by both performers and conductor in order to maintain Mozart’s original intent of the movement. The combination of strings and voices allows clarity of the distinct rhythms that happen throughout both sections of *Hostias*. These rhythms should follow the natural detached or legato style as dictated by the rhythmic patterns. Mozart showcases two distinct textures within *Hostias*. The opening Andante section is homophonic and should be

performed in a much more legato style than the closing polyphonic, fugue section. The frequent dynamic shifts heard throughout the movement highlight the contrasting moods of the text and should be made very obvious to the listener.

The harmonic shifts that occur throughout the movement build tension. There is a distinct consonance heard in the opening section that contrasts with the dissonance created between the half steps heard within the fugue section. The full, major triads heard at the ends of phrases provide clarity and confidence, therefore intonation is crucial at these moments.

The melodic movement heard within both sections of *Hostias* dictates the distinct contrast in style between the sections. The opening Andante section is primarily stepwise to follow the legato lines and style of the section, while the closing section contains many leaps to shadow the aggressive and detached rhythms and style of the fugue. Each entrance of the subject in the fugue highlights a new tonality to emphasize each new entrance. The initial is in G minor, second is D major, third is C minor, fourth is F major, and fifth is back to G minor. These shifts between major and minor portray this underlying conflict that is happening between the voices, as well as the contemplative inner battle that is happening within the mind during the prayer of the text.

Both regular meters of  $\frac{3}{4}$  and  $\frac{4}{4}$  maintain the consistent tempos that drive each section forward. The initial rhythms heard in the opening section maintain the tempo and clarity of the homophonic texture, while the dance like rhythms within the second section match the polyphonic texture of the fugue.

There are two distinct sections heard within *Hostias*. The opening Andante section contains four phrases that are overall through composed. The Andante con moto section is in the style of a fugue and follows the text, *quam olim Abrahae promisisti, et semini ejus* (which once to Abraham and to his descendants promised). The suspensions heard at measure 78 highlight the text, *and his descendants* with the descending melodic phrases heard by the voices.

### Musical Elements

*Hostias* is incorporates both homophonic and polyphonic textures. The overall vocal ranges covered include F2-A5.

SECTION	MEASURE	EVENT AND SCORING
Andante – Phrase 1	1-10	<ul style="list-style-type: none"> <li>• Melody is within the soprano and Basses horn</li> <li>• All voices move rhythmically together</li> <li>• Stings move rhythmically together</li> </ul>

Andante – Phrase 2	11-23	<ul style="list-style-type: none"> <li>• Melody continues within soprano and Basset horn</li> <li>• Suspension within soprano line measures 19-21</li> <li>• Cut-off voices ms. 21; strings continue alone</li> </ul>
Andante – Phrase 3	23-45	<ul style="list-style-type: none"> <li>• Melody continues within soprano line</li> <li>• Strings double voices in a different rhythm</li> <li>• Dynamic shifts between piano and forte</li> <li>• Strings outline full triads in arpeggiated motion</li> </ul>
Andante – Phrase 4	46-54	<ul style="list-style-type: none"> <li>• Melody within soprano line</li> <li>• Strings continue to outline full triads</li> <li>• Horns are resting</li> <li>• Violins bring section to a close at measure 53.</li> <li>• Fermata rest at measure 54 to change style and tempo</li> </ul>
Andante con moto	55-72	<ul style="list-style-type: none"> <li>• Voices are within the fugue style</li> <li>• Bases introduce the subject ms. 55</li> <li>• Tenors enter with subject at ms. 56 in D major</li> <li>• Altos enter with subject at ms. 59 in g minor</li> <li>• Sopranos enter with subject at ms. 60 in D major</li> </ul>



		<ul style="list-style-type: none"> <li>• Basset horn rests for first 4 measures</li> <li>• Strings drive movement forward with ostinato rhythms</li> <li>• Horns enter ms. 59 and shadow the melody throughout</li> </ul>
Andante con moto	72-78	<ul style="list-style-type: none"> <li>• Sopranos lead melody/subject, lower voices respond</li> <li>• Melody also heard within the horns (trombones added)</li> <li>• Strings continue sixteenth-eighth rhythms</li> </ul>
Andante con moto	78-82	<ul style="list-style-type: none"> <li>• Suspensions within all voices; sopranos lead melody, lower voices follow</li> <li>• Dynamic shift to piano</li> <li>• Horns are resting</li> </ul>
Andante con moto	82-89	<ul style="list-style-type: none"> <li>• Fugue returns</li> <li>• All voices move together with exception of the basses</li> <li>• Horns double the voices</li> <li>• Strings continue separate rhythms</li> <li>• Instruments move in quarter note rhythm ms. 86-89 to bring the movement to a close</li> <li>• Sopranos lead melody in a suspension, lower voices follow in a faster rhythm of the text</li> </ul>

- Tenors move to the resolution ms. 88

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-10	Andante (quarter note = 73)	Phrase 1	$\frac{3}{4}$	Soprano, Basses, horn, Violin I in varied rhythm	E flat major	Detached strings, homophonic, legato voices
11-21	Andante (quarter note = 73)	Phrase 2	$\frac{3}{4}$	Soprano, Basses, horn	F major, C minor, A flat major, E flat major, B flat major	Detached strings, homophonic legato voices
22-45	Andante (quarter note = 73)	Phrase 3	$\frac{3}{4}$	Soprano, Basses, horn, Violin I in varied rhythm	F major, D flat major, A flat major, C major, E flat major	Detached strings, homophonic legato voices
46-54	Andante (quarter note = 73)	Phrase 4	$\frac{3}{4}$	Soprano	E flat major, C minor, D major	Detached strings, homophonic legato voices
55-78	Andante con moto (quarter note = 96)	Fugue	4/4	All voices, various entrances; horns	G minor, D major (i-V)	Detached strings and voices, aggressive
78-82	Andante con moto (quarter note = 96)	Fugue	4/4	Sopranos	B flat major, G minor	Legato, suspended voices; smooth and pulled
82-89	Andante con moto (quarter note = 96)	Fugue	4/4	Sopranos, horns,	G minor, B flat major	Homophonic, loud and aggressive, slightly detached; big, ritardando at end)

### Other Suggested Listening

*Mass in B Minor, BWV 232, Johann Sebastian Bach*

*Mass No. 5 in E flat Major, Franz Joseph Haydn*

*Mass No. 2 in G, D. 167, Franz Schubert*

## Additional References and Resources

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## ***Amavolovolo***

### **Rudolf de Beer**

#### **Composer Biography**

Rudolf de Beer was born in 1967 in Groblersdal, Northern Transvaal, South Africa. He is best known for his achievements in research in African neo-traditional choral music. He has held many prestigious positions including: secretary, concert organizer, and part-time lecturer at Potchefstroom University in South Africa (1994-1998), conductor and music teacher of the Drakensberg Boys' Choir of Winterton, South Africa (1999-2006), and has been the senior lecturer, head of music education, choral conducting, and department of music at Stellenbosch University of South Africa since 2006. Other important choral works of his include, *Thulani Nizole* (SATB) and *Mohlang Ke Kgotlelang Hae* (SATB/SSAA). ("Rudolf De Beer")

#### **Composition Overview**

*Amavolovolo* is a traditional Zulu Dowry Song arranged by Rudolf de Beer. The arrangement is for SSAA voices and is in binary form. The piece is meant to be accompanied by energetic African rhythms on traditional African drums and other percussion instruments. Performance involves traditional dance steps of Africa. Social and communal aspects of this work represent it as a traditional song of Africa (Quadros, 185).

#### **Historical Perspective**

*Amavolovolo* was sung in pre-democratic South Africa. The lyrics tell the story of the people who were afraid to go to Kwa-Mashu due to the amount of violence happening there. The word, *Amavolovo* is a direct modification of the English word, *revolver*. Although violence is much less today in the region, *Amavolovolo* is still sung in many communities at parties, weddings, and by many choirs in South Africa.

*Amavolovolo* contains many traditional aspects of Nguni music. Nguni is the name applied to the Zulu, Swazi, and Xhosa people of South-Eastern Africa. Traditional Nguni music is more vocal than instrumental, with polyphonic dance songs being of particular importance.

Nguni actually have no history of drums or percussion ensembles as a basis for their dancing. Dancers typically sang their own dance music, which is what most likely led Rudolf de Beer to arrange this vocally rhythmic piece a cappella with optional percussion.

In South Africa, music plays an important role for both individual and community. In traditional Nguni society, choral dance music provided the basis of social interaction at ceremonies. Today, music and movement are still blended here in order to produce a critical form of expression that involves the complete human being interacting with others around them. Rhythm is always given physical expression by the singers, as Rudolf de Beer captures in his arrangement of *Amavolovolo*, providing suggested dance moves to use throughout the performance. (David)

### **Technical Considerations**

The tonal, rhythmic, and expressive demands of *Amavolovolo*, although limited, are crucial in maintaining the traditional elements of this Zulu song. Perfect fourths and fifths are particularly important within Zulu music and are heard throughout *Amavolovolo*. The fourths and fifths that are created between the upper and lower voices should maintain an open, tuned sound that the intervals call for. Ancient Zulu dance songs only have three notes, typically C-G-F. Rudolf de Beer chose to make use of the same chords (I-V-IV) but based this arrangement in the key of G major so that it fit the ranges of a treble chorus. The I-IV-V progression should be clearly identified by the listener, as the chordal shifts should be precise within the chorus. (David)

To maintain the original Zulu tradition of “sung dance music”, the rhythms sung by the chorus should be highly percussive and consistently driving forward. The dotted eighth-sixteenth pattern that is heard throughout controls the accented feel of the piece that essentially moves the piece along, as if the voices are percussion instruments. The micro beats heard by the African Shaker, and African Djembe part 1 along with the macro beat of the African Bass Drum could assist young singers with maintaining a steady beat. The tempo should remain lively throughout.

A vast part of South African music, as well as culture, is the idea of unity. Rudolf de Beer placed all voices at the forte dynamic throughout to celebrate this idea. Another key component of Zulu music is the non-simultaneous entry of voice parts. Variations occur in the leading voice part, which in this case is led by the soprano 1 part, while the lower voices maintain a constant ostinato. In order to express this, the soprano 1 part should always be the primary voice heard.

### **Stylistic Considerations**

Rudolf de Beer’s a cappella arrangement captures the idea of unity and the original Zulu tradition of singers being their own instruments. The overall range goes from G3-B4 and should be sung between the chest and mixed tessitura to capture the tribal chant of the text. The

texture is created by open fourths and fifths between the voices, so intonation here is crucial. The melody is led by the sopranos and the lower voices act as an ostinato, or continuo underneath. Therefore, the lower voices should remain balanced and the soprano 1 part should be the prominent voice heard. It is up to the Alto 2 part to lead the chord changes, as they always sing the root of the chord with the exception of the open fifth that occurs at the ends of phrases.

The main function of the harmony in this arrangement is to add color and support the leading melody. Harmonies are very simple and follow a basic I-IV-V progression. Ending chords are not full triads, but are open fifths.

The motion of the melody is primarily stepwise, with the exception of an occasional leap of a third or fourth. The melody range (soprano 1) is only that of an octave from B3-B4.

The arrangement should be conducted in a regular four beat pattern in 4/4 time. The tempo is marked lively at a quarter note being 116, and should remain consistent throughout. The voices follow dance-like rhythms that imitate the accents of a drum and should be considered as such.

The binary form follows that of two verses that repeat to the following text:

*Ngeke siye le la KwaMashu* (We won't go to KwaMashu)

*Sisaba mavolovolo we ma* (We're scared of the guns)

### Musical Elements

SECTION	MEASURE	EVENT AND SCORING
A	1-10	<ul style="list-style-type: none"> <li>Soprano 1 contains melody</li> <li>Soprano 2 remains on the fifth primarily</li> <li>Alto 1 remains on the third primarily</li> <li>Alto 2 follows the root of the chords and almost acts as a pedal tone</li> <li>Open fifth at measure 6</li> <li>African Shaker and Djembe 1 follow micro beat</li> </ul>

		<ul style="list-style-type: none"> <li>• African Bass Drum maintains steady macro beat</li> <li>• African Djembe 2 adds color with sixteenth pick-up rhythms</li> </ul>
B	11-19	<ul style="list-style-type: none"> <li>• Sopranos acts as leading voice and contain pick-ups to verses</li> <li>• Other voices maintain same harmonies as had in section A</li> <li>• Song repeats 2 more times</li> <li>• African Shaker and Djembe 2 follow same pattern beginning at measure 11</li> <li>• African Bass Drum follows new dotted quarter-eighth rhythm measure 11</li> <li>• Djembe 1 has contrasting rhythm measure 11</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-10	Quarter note = 116	A Section	4/4	Soprano	G Major: I-IV-V	Forte, accented, chant-like
11-20	Quarter note = 116	B Section	4/4	Soprano	G Major: I-IV-V	Forte, accented, chant-like

## Other Suggested Listening

*Three South African Folk Songs*, Lyon C.

*Two South African Folk Songs*, Ruth Morris Gray

*Indodana*, Michael Barrett and Ralf Schmitt

*Tshotsholoza*, Jeffery L. Ames

*Hlohonolofatsa*, Daniel Jackson

## Additional References and Resources

David K. Rycroft, et al. "South Africa." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 11 Oct. 2016. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43028>>.

Quadros, André De. *The Cambridge Companion to Choral Music*. Cambridge: Cambridge UP, 2012. Print.

"Rudolf De Beer." *Prabook*. Prabook, 2016. Web. 11 Oct. 2016. <http://prabook.com/web/person-view.html?profileId=181857>.

## *Son De Camaguey*

### Stephen Hatfield

#### Composer Biography

Stephen Hatfield is a Canadian composer, conductor, clinician, workshop leader, and lecturer who specializes in choral music. Hatfield lives on Vancouver Island where he also enjoys composing for the theatre. He has taught many various ensembles and classes including band, chorus, stage band, vocal jazz, guitar, keyboard, steel drum, and music appreciation. Hatfield also has taught English and graduate courses in teaching technique. In Ontario, Hatfield became recognized as a leader in multiculturalism and musical folklore, an interest that enlightens many of his compositions. His choirs have earned gold medals in national festivals, and he has received many awards for his work in education, music and poetry. ("Stephen Hatfield")

#### Composition Overview

*Son De Camaguey* is a Cuban folk song. In his arrangement, Hatfield specifically sets the refrain of the folk song and frames it with patterns of ostinato inspired by the song, and by Afro-Cuban music. The Spanish word "son" translates as "sound", but in this case should be taken to mean "rhythm", referring to the rhythm of *Son cubano*, which spread from Cuba in the 1930s and influenced many other styles, such as salsa. The other words scattered throughout this polypohonic setting have more layers of meaning. The verse of the song praises not only the

music and scenery of Camaguey, but also how naturally good-looking the people are. The song is meant to celebrate the culture, as well as the idea of confidence and well-being. This particular arrangement is scored for SSAA a cappella chorus and percussion.

### Historical Perspective

Hatfield's composition of *Son De Camaguey* is inspired by the rhythm of the *Son Cubano*, the root of most salsa music today. After the slave revolution and the later emancipation in La Hispanola, many rich French Caribbean families and their house slaves traveled to the Oriente province in Cuba, now known as Haiti. Some of these slaves were educated in music and knew both European and African secular music. With them, they brought to Cuba the many African rhythms that originated on their slave journey from Africa. Around 1917 these rhythms began to form a new musical style known as the *Son Cubano*, or *Cuban Son*. Many percussion instruments that appeared during this time including the bongos, claves, and cowbell featured these African rhythms in the *Son*. The overall form of the *Son* features two main sections: a *largo* and *montuno*. The *largo* is typically recited in a single voice and is then followed by a call and response of the percussion and voices in the *montuno*, which is typically a four bar repetition of the chorus. (Lamadrid)

### Technical Considerations

In order to hold the rich history and traditions of the *Son* while creating an authentic Cuban flavor, many tonal, rhythmic and expressive demands should be considered when performing *Son De Camaguey*. The key to success with this piece lies within the percussive rhythms of the *ostinati*. Hatfield suggests that the *ostinati* should feel more curvy than angular. A slightly detached attack would serve well at keeping the notes buoyant. He also suggests in the piece that the long notes, such as the dotted quarters, can be given a little extra warmth and impact at the start, as if the singers were playing a vocal marimba. Some notes are indicated to be approached by a quick upward scoop, as little scoops and bends are very much part of the musical idiom of the song. The vocal accents and phrasing also create the original Cuban flair present within the *Son*. The tonality outlines the key of A major and typically alternates between the I, IV, and V. There are specific moments that demand strong intonation, such as at measures 75-89 where there are many dissonant harmonies that are built between the voices. All harmonies should be presented with a very open sound to create the intended mysterious mood.

Hatfield marks the tempo at a quarter note equaling 156. He suggests that some choirs may prefer a slightly slower tempo. The key to maintaining the groove is to keep the performance full of energy and drive. The bass-line rhythms tend to float the downbeat by de-emphasizing the very part of the beat that we normally expect to be clearly pronounced. This may prove especially tricky for the Alto II's. It may be helpful to try and have the ensemble internalize the rhythm rather than having them stare at the rhythm on the page. The polyphony of the layered



rhythms could prove a challenge to the ensemble, so again, having them feel the groove of the parts separately may be helpful.

The articulations included in the music are what will create the expressive moments of the overarching melodies. Staccatos, accents, and scoops must be clear and rhythmic to maintain the groove of the piece. Hatfield's use of dynamics provide contrast throughout to create a texture that is energetic and light.

### **Stylistic Considerations**

Due to *Son De Camaguey* being a traditional Cuban folk song, Hatfield's a cappella setting was intended to keep the original timbre of the song which was often done in a call and response fashion in the time of slavery before it developed into a popular music and dance style. The voices against the percussion create a dance like groove. The overall range is that for treble voices (A3-G5). The higher tessitura of the sopranos contrasts nicely against the chest tessitura of the altos who perform the bass-rhythms of the piece. The included accents and vocal scoops add special effects within the voices and add clarity to the overall polyphonic texture of the piece. Instances of section solos highlight the melody and maintain the original idea of the *largo-montuno* of the *Son*.

The harmonies within *Son De Camaguey* both provide color and provide moments of tension. Many of the harmonies remain open, leaving out either the third or fifth of the chord and outline the basic I, IV, and V chords of A major. There are several places of tension when the voices are in dissonance to create moments that build energy and excitement.

The motion of the melody includes many skips, especially those at the interval of a third and fourth. The melody takes the form of an ostinato and is prominent throughout the piece within a call and response format.

The rhythm is within the regular meter of 4/4 time. Dotted quarter and eighth note rhythms create the dance-like feel of the *Son*. The tempo remains consistent while the polyrhythmic phrases drive the energy to the end.

The overall form to the piece is through-composed with polyphony. There are many moments of call and response, as one voice has the melody and the others respond. Balance is crucial here, as the lead melody should be most prominent, and the echo slightly more faint.

The text clarifies the counterpoint of the piece with use of forceful keywords that are meant to capture the scenery of Camaguey, below are included translations of such words in the Spanish dialect:

*Costa* - Coast

*Tradiciones* - traditions

*Linda* – pretty, lovely, marvellous

*Brava* – brave, splendid, wild, stormy

*Cosa* – “a thing”, but can also refer to how things are handled in a more general sense, *eso es cosa mia* (*that’s my business*).

### Musical Elements

The overall vocal range of *Son De Camaguey* extends from A3-A5.

Section	Measure	Event and Scoring
A	1-19	<ul style="list-style-type: none"> <li>Initial melody presented by Alto I</li> <li>Alto II bass-rhythm joins ms. 5</li> <li>Sop. I counter-melody joins ms. 9 to build texture in higher tessitura</li> <li>Sop. II presents counter-rhythm on text “beauty” to build texture ms. 13</li> <li>All voices highlight text “Linda/Beauty” on same rhythm ms. 19</li> </ul>
B	20-26	<ul style="list-style-type: none"> <li>Melody in call and response form (<i>montuno</i>) with Sop. II leading the melody and the other voices in chorus form</li> </ul>
C	27-43	<ul style="list-style-type: none"> <li>“Instrumental riff” section on syllable “na”</li> <li>Voices each have a different ostinato rhythm and text</li> <li>Melody returns in Alto I line ms. 31</li> </ul>
D	44-50	<ul style="list-style-type: none"> <li>Return of section similar to section B, with Alto I now leading the melody and Soprano 1 on a</li> </ul>

		new counter rhythm/melody
E	51-55	<ul style="list-style-type: none"> <li>Similar to section C with added syllables of "la, no" and text "Costa"</li> </ul>
F	56-75	<ul style="list-style-type: none"> <li>Lower three voices echo chorus text, "son de Camaguey"</li> <li>Soprano I on text, "Ay lindas son"</li> <li>Voices build in polyphony ms. 61-70</li> <li>All follow same rhythm 70-75 to build energy and excitement</li> <li>Open harmony with crescendo at ms. 75 to take us into final section</li> </ul>
G	76-100	<ul style="list-style-type: none"> <li>Chorus section returns with melody solo now within the Alto II line</li> <li>Dissonance created between voices</li> <li>Voices getting softer and softer, fading away</li> <li>Alto II providing bass-rhythm to end</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-19	Quarter note = 156	A	4/4	Alto I	(A Major) I, IV, V	Precise, energetic, yet relaxed and smoothly flowing

20-26	Quarter note = 156	B	4/4	Soprano II	(A Major) IV	Driving, energetic, "Montuno" section
27-43	Quarter note = 156	C	4/4	Alto I (beginning at ms. 31)	(A Major) I, IV, V	Marcato, but not stiff
44-50	Quarter note = 156	D	4/4	Alto I	(A Major) IV	Driving, energetic, "Montuno" section
51-55	Quarter note = 156	E	4/4	Soprano I	(A Major) II, I	Loud, jubilant
56-75	Quarter note = 156	F	4/4	Soprano I	(A Major) IV-V	Gentler, sweeter, but keep the pulse moving. Mischievous beginning ms. 62
76-100	Quarter note = 156	G	4/4	Alto II	(A Major) I, (open IV with added dissonance) added G natural	Energetic and light. Spookier and foggier to fade beginning ms. 82.

### Other Suggested Listening

*Son De Camaguey*, Mario Manzanares

*La Amarillas*, Stephen Hatfield

*Camino, Caminante*, Stephen Hatfield

*A Pescar Camaron*, Paul Caldwell and Sean Ivory

*Cantar!* Jay Althouse

*Oye La Musica*, Jay Althouse

## Additional References and Resources

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## *A La Nanita Nana*

**Greg Gilpin**

### Composer Biography

Born in 1964, Greg Gilpin began his music studies at the young age of four. His studies in piano, trumpet, French horn, and voice led him to becoming an accompanist for choirs and school and for his family church at a young age. Gilpin received his degree in Vocal Music Education from Northwest Missouri State University where his first choral works were published upon his senior year. He currently resides in Indianapolis, Indiana where he continues his work as a studio musician in the recording industry. Gilpin is an ASCAP award-winning composer and arranger with hundreds of publications. He conducts throughout the country as well as internationally. Gilpin is the current Director of Educational Choral Publications for Shawnee Press and is a member of ACDA, SAG-AFTRA, and Phi Mu Alpha Sinfonia. (Greg Gilpin)

### Composition Overview

*A La Nanita Nana* is a multi-cultural arrangement that combines two well-known lullabies – the Spanish, *A La Nanita Nana* and English, *Coventry Carol*. Gilpin's arrangement is for SA voices and piano. The  $\frac{3}{4}$  metered piece moves as a lullaby with the gentle rocking piano accompaniment and soft dynamics. The melodies are haunting as the story behind these two contrasting lullabies are woven together to create one choral masterpiece.

### Historical Perspective

The opening melody and text of Gilpin's arrangement is that of the Spanish carol, *La nana: villancico* which was originally composed for piano and voice in 1904 by José Ramón Gomis. The song began as a popular Christmas carol that was sung in honor of baby Jesus; however, the song is also widely favored in the Hispanic world as a secular lullaby as well. (Viviana)

The second featured melody and text is that of the English *Coventry Carol* that dates back to the 16<sup>th</sup> century. The *Coventry Carol* was traditionally performed in Coventry, England as part of a mystery play, *The Pageant of the Shearmen and Tailors*. The play depicts the Christmas story from chapter two in the Gospel of Matthew, which refers to the Massacre of the Innocents in which Herod ordered all male infants under the age of two in Bethlehem to be killed. The song takes the form of a lullaby sung by the mothers of the infants who were ordered to be killed.

Coventry plays were cycles of Medieval religious plays which are now mainly lost. The Shearmen and Tailors' play *The Nativity and Slaughter of the Innocents* was edited by Thomas Sharp in 1817 and again in 1825. (Richard) The lyrics of the carol are contributed to Robert Croo, 1534; however, the original composer of the melody is unknown. (Henry)

### Technical Considerations

The tonal demands of *A La Nanita Nana* make it a great piece for reinforcing the concepts of minor tonality and modulations within a young ensemble. The opening carol is in the key of d minor and mainly outlines the progression i-iv-V. The melody is primarily stepwise; however the voices should pay careful attention to the third and seventh steps of the scale in order to provide clarity to the minor key. There two direct modulations that should be considered, first at measure 27 to the key of D major, and then again at measure 36 back to d minor on the iv chord. Careful attention to intonation should be given to these measures so that these quick transitions are clear. There is a secondary dominant chord which acts as a pivot at measure 39 to establish the key of the final *Coventry Carol* melody which is in the key of g minor.

The eighth note rhythms provide a sense of gentle movement to both of the lullabies. These should be executed in a legato manner to maintain the lullaby feel. The pulse should remain steady with attention to several ritardandos that provide contrast and overall expression.

The expressive markings in Gilpin's arrangement should be given careful attention, as both melodies are meant to serve as lullabies. The ensemble should never reach a dynamic that is higher than mezzo forte in order to maintain the gentle, peaceful idea of rocking a baby to sleep. The accompanist must be aware of the ritardandos that happen before each entrance of the chorus, as they provide a solid transition into a new thought that is to be introduced by the text. The end of the *Coventry Carol* should decrescendo to pianissimo to allow a contemplative mood that reflects on the traumatic story behind the melody.

### Stylistic Considerations

Gilpin's arrangement for piano and voice preserves the original setting of the carols. The timbre of the gentle piano accompaniment under the treble voices creates a haunting and serene sound. Each verse is typically first sung in unison to introduce the melody of the carol before dividing into two-part harmony. The harmony should be balanced between the voices to ensure that the melody is not lost to the altos. The vowels must remain pure with both voice parts, especially within the Spanish text so that the original text is captured angelically. The moving eighth note rhythm present in the piano accompaniment, which is also mimicked by the voices, must remain consistent and steady. Lines should be legato, but also clear.

*A La Nanita Nana* is divided into two main sections that are each based on a separate melody. The opening, *A La Nanita Nana* is based on a traditional Spanish melody and features four main sections before transitioning to the next melody. The opening A section presents the original Spanish carol in unison before the voices split on the same text, but in harmony at measure 18, the A1 section. The second verse of the song, section B, is presented in the new tonality of D major at measure 27. There is a direct modulation to section C at measure 36 as the tonality

shifts back to d minor and we are presented with a different text. The C section ends in the new tonality of g minor to present the second section and theme of the song, *Coventry Carol*.

*Coventry Carol* is a traditional English carol. Gilpin's arrangement of the carol features the main verse and is divided musically into two main sections. Again, the opening presentation of the melody is heard in unison at measure 49 before being repeated in two-part harmony at measure 65. The piece is brought to a close beginning at measure 83 as each voice part features both melodies of *A La Nanita Nana* and *Coventry Carol*.

### Musical Elements

The overall vocal range of Gilpin's arrangement is C4-E5.

Section	Measure	Event and Scoring
Intro	1-8	<ul style="list-style-type: none"> <li>Piano accompaniment introduces rhythm</li> <li>Poco rit. Ms. 4 and 8</li> </ul>
Melody 1 (A)	9-18	<ul style="list-style-type: none"> <li>Both voices sing melody in unison</li> </ul>
Melody 1 (A1)	18-26	<ul style="list-style-type: none"> <li>Sopranos have melody</li> <li>Altos on same rhythm and text down the interval of a third and sixth.</li> <li>Voices end on tonic Ms. 25</li> </ul>
Melody 1 (B)	27-35	<ul style="list-style-type: none"> <li>Sopranos have melody</li> <li>Altos have harmony with very little movement</li> <li>New tonality of D major</li> </ul>
Melody 1 (C)	36-44	<ul style="list-style-type: none"> <li>Key change back to d minor Ms. 36</li> <li>Voices are back in unison on melody</li> <li>V/iv Ms. 39</li> <li>V/V Ms. 42</li> </ul>
Piano transition/interlude	45-48	<ul style="list-style-type: none"> <li>Piano interlude in key of g minor transitions to the next melody</li> </ul>
Melody 2 (A)	49-64	<ul style="list-style-type: none"> <li>Voices in unison on new melody</li> </ul>

Melody 2 (A1)	65-82	<ul style="list-style-type: none"> <li>• Altos continue melody</li> <li>• Sopranos are given a descant harmony</li> <li>• Altos echo with counter melody Ms. 77 and 81</li> </ul>
Closing	83-90	<ul style="list-style-type: none"> <li>• Sopranos have opening carol melody Ms. 83</li> <li>• Altos join in harmony Ms. 85</li> <li>• Altos feature second carol melody Ms. 87</li> <li>• Sopranos echo second melody Ms. 88</li> <li>• Altos close on the fifth as the piano ends on the tonic chord</li> </ul>

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-8	Quarter note = 92	Intro	$\frac{3}{4}$	Piano	D minor	Gently, legato
9-17	Quarter note = 92	Melody 1 (A)	$\frac{3}{4}$	Unison (SA)	D minor	Gently, legato, soft
18-26	Quarter note = 92	Melody 1 (A1)	$\frac{3}{4}$	Soprano	D minor	Gently, legato, moderately soft
27-35	Quarter note = 92	Melody 1 (B)	$\frac{3}{4}$	Soprano	D major	Gently, legato, moderately loud
36-44	Quarter note = 92	Melody 1 (C)	$\frac{3}{4}$	Unison (SA)	D minor, g minor	Gently, legato, moderately soft
45-48	Quarter note = 92	Piano interlude	$\frac{3}{4}$	Accompaniment	G minor	Gently, legato, soft
49-64	Quarter note = 92	Melody 2 (A)	$\frac{3}{4}$	Unison (SA)	G minor	Gently, legato, soft



65-82	Quarter note = 92	Melody 2 (A1)	$\frac{3}{4}$	Alto	G minor	Gently, legato, moderately soft – moderately loud – soft
83-90	Quarter note = 92	Melody 2 (B/ending)	$\frac{3}{4}$	Soprano/Alto	G minor	Gently, legato, soft to very soft

### Other Suggested Listening

*A La Nanita Nana*, Coro Millennium

*Three Spanish Carols*, Audrey Snyder

*A La Nanita Nana*, Ruth Elaine Schram

*A La Nanita Nana*, Sherri Porterfield

*Riu, Riu, Chiu*, Linda Spevacek

*El Rorro*, Ruth Elaine Schram

*The Coventry Carol*, Mark Hayes

### Additional References and Resources

"Greg Gilpin – Music That Teaches, Inspires and Entertains!" *Greg Gilpin*. Greg Gilpin Music, 2008. Web. 29 Oct. 2016.

Henry Ramsden Bramley and John Stainer, *Christmas Carols New and Old, Third Series* (London: Novello, Ewer & Co., ca 1878), Carol #61. Bramley and Stainer give attribution for the words to "Coventry Mysteries"

Richard Rastall. "Coventry plays." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 29 Oct. 2016.<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/41858>>.

Viviana Marin. "A La Nanita Nana. Letra De Villancicos Para Niños." *Guiainfantil.com*. N.p., n.d. Web. 29 Oct. 2016.

### Can You Imagine?

#### Rupert Lang

#### Composer Biography

Rupert Lang was born in Red Deer, Alberta. He received his first degree in music performance at the University of Manitoba. Rupert then went on to England to study at The Royal School of

Church Music, and completed his studies at the University of Cambridge, St. John's College where he earned his Master's in Music. Upon returning to Canada, Lang became the Director of Music at West Vancouver United Church, where he founded the Vancouver Children's Choir. In 1986 he became the Organist and Director of Music at Christ Church Cathedral, Vancouver and remains there today. His choir has won first prize in the Church Choir Category of the CBC National Amateur Choral Competition four consecutive times. In 2006 they also won the prize for "Best Performance of a Canadian Choral Work." Lang is known for his original music such as *Spirit of the Child* and *Cantate Domino*. He has also written extended works, such as *Magnificat* for soprano soloist and men's choir. His works are often premiered by the Cathedral Choir and the Vancouver Children's Choir. (Rupert)

### Composition Overview

*Can You Imagine* is an original work by Rupert Lang for unison voices with optional solos, 3-part treble chorus, piano and percussion. The piece opens in  $\frac{3}{4}$  with a gentle moving piano accompaniment and a treble solo. The music provides a dream-like feeling as the text sets the overall theme of "imagining a land far away". The solos come together in harmony before the full chorus enters softly to ask the question again, "can you imagine a land so far away?" Verse two begins the same way as the first with two soloists; however, this time there is a darker mood as the text asks the listener to imagine a "life full of fear." As the accompaniment picks up with various meter changes and syncopated rhythms the choir sings together an emotional refrain with added percussion. The mood shifts here to provide feelings of passion and plea before returning to a contemplative third verse. The accompaniment is minimal in the third voice so that the audience can reflect on the text, "can you imagine no music all day." The refrain returns again swiftly with accents and loud dynamics. The piece closes after a presentation of a fourth verse, final refrain, and closing section on the repeated text "cry out" that is passed back and forth aggressively between a double chorus as all voices end on a slow vocal glissando before finally shouting "cry out!"

### Historical Perspective

Rupert Lang wrote *Can You Imagine* in response to the war in Afghanistan. His inspiration came from an article he had read about a ten-year old girl named Nadia, who at the time of writing lived in a refugee camp in Faizabad, Afghanistan. As a result of the war, Nadia became an Internally Displaced Person. Lang states that, "in lands far away, and even in our own communities, for whatever reason, human beings become displaced – physically, socially, or emotionally – through poverty, violence or war. These injustices will no longer be tolerated; for as the chorus proclaims: "A New Time is at Birth!" Rupert says he "wanted to respond with a composition for children – about children, a work that would inspire us to create a better future for them." (Rupert)

### Technical Considerations

Rupert suggests that the piece may be sung entirely in unison, in which the piano should play the additional harmony parts. The piece is arranged for treble voices to carry the message. There are several key sections throughout the work where tonality should be paid careful

attention to. The opening verse is in G major and should be sung with a clear, straight tone in the head register. The chorus should match the balance of the opening solo and sing with tall vowels and a straight and open tone. Each refrain section should be treated in a more aggressive manner than the verses. A mix between head and chest register would be appropriate for the chorus within these sections. At measure 67 there is a tonality shift to the key of e minor. Both soloists and accompanist should be aware of the key shift, as it matches the haunting mood shift of the text. At measure 130 on the text, "struggle" there are varying rhythms within the voice parts that text paint the word, causing dissonance. Intonation is critical here in bringing this text to life. Measure 141 shifts to the key of A major to add energy and excitement into the final refrain. The swift chord changes that happen at the end of the piece (IV-I) must happen precisely and should be strongly articulated so provide harmonic clarity to the audience.

The rhythmic and expressive demands are very straight forward and should be followed as written. The eighth note piano accompaniment that takes place within the verses should remain gentle and even to create a sense of wonder and movement. The chorus and soloists should be sure to articulate the eighth-sixteenth note rhythms at the end of the verse phrases, as they add a feeling of playfulness to the contemplative text. There are many swift meter changes in which the ensemble should be aware of to assure that the abrupt changes in texture happen as they are supposed to. The accents included in the refrain give the choir power. The entire refrain should be done at the forte dynamic in a marcato fashion. The accents will also help with assuring the tied rhythms and meter shifts happen accurately. Each verse should dramatically contrast with the refrain and should be sung softly to provide an overall contemplative feeling compared to the assertive feeling of each refrain.

### **Stylistic Considerations**

The timbre of the treble voices above the gentle piano accompaniment within the voices maintains the innocence of the text. Added percussion within the refrains help shift the innocent and contemplative mood to one that is assertive, powerful, and unified. The fact that the voices are all in unison during these sections also support the idea of the text, "we're in this together, we can help all the children to cry out!" Rupert's inclusion of various meters and tonalities adds various textures to the piece that provide different emotions and themes between each verse and refrain. The melody is often doubled within the top voice and piano to provide clarity to the listener. Harmonies typically outline the tonic, sub-dominant, and dominant as the voices typically move at no further an interval than that of a fourth or fifth. The overall stepwise and repetitive movement of the melodic lines and catchy rhythms make this highly attainable for the treble voices it is meant for. There are four verses that alternate with a refrain before the piece closes with a rhythmic and energetic "cry out" section. The overall pulse of the dotted quarter and eighth note rhythm should be stressed and metrical throughout to maintain the piece's overall drive.

### **Musical Elements**

The overall vocal range needed for *Can You Imagine* extend from a B3-F#5

Section	Measure	Event and Scoring
Verse 1	1-25	<ul style="list-style-type: none"> <li>• Opening solo begins at ms. 3</li> <li>• Optional second solo begins at ms. 7</li> <li>• Solos in harmony at ms. 13</li> <li>• Full chorus enters ms. 17 at pianissimo dynamic (unison)</li> <li>• Piano interlude ms. 21-25</li> </ul>
Verse 2	26-47	<ul style="list-style-type: none"> <li>• Soloist enters ms. 26</li> <li>• Next soloist enters ms. 30</li> <li>• Soloists in harmony ms. 35</li> <li>• Full chorus enters in unison ms. 40</li> <li>• Piano interlude and rhythmic shift ms. 43-47</li> </ul>
Refrain	48-66	<ul style="list-style-type: none"> <li>• Full chorus in marcato style</li> <li>• Percussion enters ms. 48</li> <li>• Tempo shift to quarter note = 126</li> <li>• Piano interlude and shift to slower tempo between ms. 62-66</li> </ul>
Verse 3	67-91	<ul style="list-style-type: none"> <li>• Soloist in the key of e minor ms. 67</li> <li>• No percussion</li> <li>• Full chorus enters at a forte dynamic ms. 77</li> <li>• Caesura ms. 84</li> <li>• Piano interlude and transition to refrain ms. 87-91</li> </ul>
Refrain	92-117	<ul style="list-style-type: none"> <li>• Full chorus in unison ms. 92</li> </ul>

		<ul style="list-style-type: none"> <li>• Piano interlude and transition ms. 110-117</li> </ul>
Verse 4	118-141	<ul style="list-style-type: none"> <li>• Chorus 1 enters pick up to ms. 118</li> <li>• New tempo: Quarter note = 76 ms. 118</li> <li>• Optional second chorus on "Ah" harmonies ms. 118</li> <li>• Rhythm variations and dissonance ms. 130</li> <li>• Piano interlude and transition ms. 136-141</li> </ul>
Refrain	142-164	<ul style="list-style-type: none"> <li>• Tempo shift to a quarter note = 126</li> <li>• Chorus divides into three voice parts ms. 142</li> <li>• New tonality of A major</li> <li>• Upper voices have a varied rhythm ms. 151</li> <li>• Piano interlude and transition ms. 162-164</li> </ul>
Closing	165-184	<ul style="list-style-type: none"> <li>• Chorus in three part harmony</li> <li>• Optional double chorus call and response form</li> <li>• Meter shift ms. 173</li> <li>• Slow vocal glissando ms. 180-end</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-25	Quarter note = 76	Verse 1	$\frac{3}{4}$ ; 4/4; 6/4;	Soloists, Solo 1, full	G major	Gently, mezzo

				chorus, piano		piano, pianissimo
26-47	Quarter note = 76	Verse 2	$\frac{3}{4}$ ; 4/4; 6/4; 2/4	Soloists, Solo 1, full chorus, piano	G major	Gently, mezzo piano, marcato beginning ms. 46
48-66	Quarter note = 126; Quarter note = 66 ms. 65	Refrain	4/4; 6/8; 2/4; $\frac{3}{4}$	Chorus, piano right hand	G major	Marcato, percussive, accented, forte
67-91	Quarter note = 66	Verse 3	$\frac{3}{4}$ ; 2/4; 4/4	Soloist, chorus	E minor	Gently, pianissimo, forte ms. 77, piano ms. 82, pianissimo ms.85, marcato shift ms.90
92-117	Quarter note = 126	Refrain	4/4; 6/8; 2/4; $\frac{3}{4}$	Pt. 1, piano right hand	G major	Marcato, accented, forte, percussive, legato shift in piano ms. 111
118-141	Quarter note = 76	Verse 4	$\frac{3}{4}$ ; 4/4; 2/4	Chorus 1	G major	Gently, mezzo forte
142-164	Quarter note = 132	Refrain	4/4; 6/8; 2/4	Pt. 1, piano right hand	A major	Marcato, accented, percussive, energetic, forte- fortissimo
165-184	Quarter note = 132	Closing	4/4; $\frac{3}{4}$	Pt. 1, piano doubles if needed	A major	Accented, marcato, percussive, forte –

						fortissimo, energetic
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### Other Suggested Listening

*Cantate Domino*, Rupert Lang

*Under Heaven*, Rupert Lang

*Inscription of Hope*, Randall Stroope

*We Can Dream*, Pinkzebra

*Ask me to Sing*, Sally Albrecht and Jay Althouse

### Additional References and Resources

*Can You Imagine?* Rupert Lang, 2001.

## A la Media Noche

Greg Gilpin

### Composition Overview

*A la Media Noche* is a traditional Puerto Rican carol arranged for three part mixed voices with piano and optional percussion. The piece is in the binary form as it contains two main sections that repeat. The spirited A section features the sopranos on the melody, as all voices lightly sing phrases on the syllable "la". The rhythmic Spanish text in the B section tell of the birth of Christ.

### Historical Perspective

*A la Media Noche* is that of a Puerto Rican *Aguinaldo*. *Aguinaldo*, or *Christmas gift*, is the term used for both religious and secular Christmas songs of Puerto Rico. The often syncopated melodies of *Aguinaldos* are typically in 2/4 or 6/8 meter. Vocal harmonies are often in parallel thirds or contrapuntal style. Percussion ensembles are often heard within these songs and usually feature instruments, such as the tambourine, drum, rattle, and scraper. *Aguinaldos* are often performed as part of a *parranda*, a Puerto Rican tradition where groups of people travel from house to house and perform songs in return for a gift. (William)

### Technical Considerations

In order to maintain the energy intended for this traditional carol, several considerations should be made in regards to tone, rhythm, and expression. As this is a festive carol that holds a celebrative tradition, the overall tonal quality should be bright and joyful. Although the syllable, "la" should typically be sung using a taller and darker "a" sound, a brighter "a" would be appropriate here. Part two and three voices should be aware that they move in parallel thirds

at measure 13-20. Both the A and B sections make use of chromatic half steps which may prove difficult for younger singers. Intonation is crucial here to elicit the Spanish harmonic flair happening here.

The rhythms within *A la Media Noche* follow the natural rhythm of the text, making this piece a great introductory Spanish piece. The dotted eighth-sixteenth rhythms at the end of each verse phrase can be emphasized to highlight the articulation of the text, as well as add energy and expression to the phrase.

In regards to expressive considerations, the performers should remember that the purpose of this piece is to tell a story. The joyful text should be accompanied by a supported and energetic sound that is light, rhythmic and entertaining. The macro beat hand claps heard within the "la" sections should be kept light as to not over power the voices. Verses should be sung at an expressive mezzo piano that is articulated clearly and dramatically. A forte dynamic is not heard until the very end of the piece when all voices crescendo, therefore a climax of the piece should be saved until the very end.

### Stylistic Considerations

*A la Media Noche* is arranged for three part mixed voices, piano, and optional percussion and is in binary form. The percussion provides an authentic feel and adds to the high rhythmic energy of the piece. The timbre of the three voice harmony creates a Spanish flair, as the voices move in chromatic half steps at various parts. Voices should be aware that part 1 carries the melody and should be prominent throughout. The rhythm of the piano maintain the micro beat, syncopated feel within the A section and doubles the rhythm of the voices within the B section.

### Musical Elements

The overall vocal range of *A la Media Noche* extends from F3-E5

Section	Measure	Event and Scoring
A	1-20	<ul style="list-style-type: none"> <li>• Part 1 featured on melody pick-up to ms. 5</li> <li>• Handclaps begin ms. 5 from sopranos only</li> <li>• Other voices enter ms. 13</li> <li>• Part 2 &amp; 3 move in parallel thirds ms. 13-20</li> </ul>
B	21-36	<ul style="list-style-type: none"> <li>• All voices move together in same rhythm</li> <li>• Part 1 &amp; 2 move in parallel thirds</li> </ul>



		<ul style="list-style-type: none"> <li>• Part 3 moves in half steps</li> <li>• Mezzo piano dynamic at ms. 21</li> <li>• Add percussion ms. 21</li> <li>• Piano doubles rhythm of voices</li> <li>• Returns to the beginning at measure 36 (percussion ends first time)</li> </ul>
A	37-52	<ul style="list-style-type: none"> <li>• Exact repetition of the A section</li> </ul>
Ending	53-60	<ul style="list-style-type: none"> <li>• Repeated end of phrase within voices at ms. 53</li> <li>• Crescendo beginning at ms. 55</li> <li>• Part 2 &amp; 3 recall text of B section at ms. 57</li> <li>• Part 1 suspension at ms. 57</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-20	Quarter note = 112-116	A	2/4	Part 1	E minor (i-iv-V)	Energetic, mezzo forte, light
21-36	Quarter note = 112-116	B	2/4	Part 1	E minor (i-V-#IV)	Energetic, mezzo piano
37-52	Quarter note = 112-116	A	2/4	Part 1	E minor (i-vi-V)	Energetic, mezzo forte, light
53-60	Quarter note = 112-116	Ending	2/4	All voices in harmony	E minor (V-i)	Energetic, forte, strong

## Other Suggested Listening

*Saludo, Saludo*, Ruth Morris Gray

*Pastores a Belen*, Emily Crocker

## Additional References and Resources

William Gradante. "Aguinaldo." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 13 Nov.

2016. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/00324>>.

## *Peace on this Silent Night*

Cristi Cary Miller

### Composer Biography

Cristi Miller is well known across the United States as a master teacher, conductor and composer. Miller graduated from Oklahoma State University and began her teaching career within the secondary level. She then moved to work within the Putnam City School system in 1989 where she taught in the elementary classroom for 21 years. While there she co-directed the Putnam City Honor, which won many honors at festivals and competitions. In 2008 Miller became a National Board Certified teacher. In 2010 She became part of the Fine Arts Staff at Heritage Hall Schools in Oklahoma City where she continues to teach middle school music. She has received many awards including: Putnam City Teacher of the Year, Putnam City Excellent Educator Award, PTA Teacher of the Year, and OMEA Exemplary Teacher. In 2014 Miller was inducted into the OMEA Hall of Fame. Outside of her educational achievements, she has also authored and co-authored a column for the national music magazine, *Music Express!* Miller is also a contributing writer for the Macmillan McGraw-Hill textbook series, *Spotlight on Music*. Her numerous choral pieces and books have received several ASCAP awards. (Miller)

### Composition Overview

*Peace on this Silent Night* combines the familiar carol with an original song. The piece is arranged for three part mixed voices and piano. Overall the original melody is organized into two main sections that include a verse and chorus. The carol is featured in the second presentation of the chorus between the outer voices singing the original song. The piano accompaniment continuously moves at eighth note arpeggiated rhythms. The piece reaches its height within a key change and dramatic crescendo before coming to a quiet and reflective close.

### Historical Perspective

On Christmas Eve in 1818, Father Joseph Mohr had just sat down to write his sermon for the midnight service at the St. Nicholas Church in the Austrian village of Oberndorf. As he was

reflecting on the Christmas story he received word that a member of his parish had just given birth to a new son. Mohr was inspired by the idea of a Christmas miracle. That night after the service, finding he could not sleep, he awoke to write the poem that would become a world favorite carol. The next day Mohr showed the poem to his good friend and church organist, Franz X. Gruber. The two collaborated to perform the carol before giving it to four local sisters of a glove-making family. The sisters were asked to first perform the carol at a Leipzig concert. After the success of the carol the sisters were again asked to sing before the King and Queen of Saxony. From this performance the song became known as “the song of heaven” and has since been a cherished carol to many around the world. (“Silent Night”)

### Technical Considerations

*Peace on this Silent Night* serves well for younger choirs, as the melodic movement is primarily stepwise. The A flat and A major key signatures are within a comfortable range for younger voices. When making tonal considerations, a tall and dark sound would be most appropriate to capture the beauty and gentle feel of the text. Phrases should be stretched in a legato movement to follow the lush piano accompaniment. Balance between the voices is crucial when the *Silent Night* melody appears within the final repetitions of the chorus.

Miller arranged the piece in  $\frac{3}{4}$  meter to give the piece a lullaby feel. The piano should remain legato as it follows the movement of the eighth note arpeggiated phrases. Voices should be sure to clarify the eighth note pick-ups at the ends of phrases with a strong onset. Separating the “long-short” rhythms of the dotted quarter – eighth note rhythms as well as the half note – quarter note rhythms may prove efficient until the choir becomes comfortable with this phrasing. The timing of the suspensions that occur between measures 35 and 42 within the lower voices should also be carefully looked at to assure that harmony shifts are occurring on the correct beats.

*Peace on this Silent Night* is highly expressive. Without the included dynamics, tempo shifts, and pulled phrases the piece would not be properly captured. The ensemble should be sure to show contrast between the verse and chorus by performing the included crescendos. Both accompanist and conductor should be in sync with the various *ritardandos* and *a tempos* that occur throughout. The end of the piece paints the text beautifully and should be treated in a delicate manner at a soft dynamic.

### Stylistic Considerations

Miller’s instrumentation of the piano and mixed voices support the peaceful feeling of the text. The overall range of E flat3 to E flat5 provides a comfortable range to allow phrases to be sung comfortably and quietly. The melody is discretely doubled within the consistently moving piano accompaniment to support the voices and provide movement within the overall homophonic texture of the piece. The dynamic shifts occur primarily between the verse and chorus to provide contrast and support the ideas of the text – especially within each phrase of, “peace on this silent night”, which is accompanied by soft dynamics.

The chordal color and consonance provide clarity to the prominent melodies intertwined throughout the piece. The full triads heard at the end of each phrase outline the major

tonalities and provide clarity to the listener. Miller also chose to move from the key of A flat major up the half step to A major to simply provide a small amount of drama and brightness to the final repetition of the chorus.

The melody does not expand an octave and typically moves stepwise. The biggest skip is that of a third, making this aesthetically pleasing and simple to learn. Both Miller's original melody and that of *Silent Night* remain prominent throughout and follow rising and falling patterns that are created by dynamic and tempo shifts.

*Peace on this Silent Night* is within the simple triple meter of  $\frac{3}{4}$  time. The piece is primarily homorhythmic and includes varied tempo shifts at the ends of phrases, primarily within the piano accompaniment.

Following a binary form, the piece alternates between a verse and chorus which eventually intertwines the carol of *Silent Night*. Although the original *Silent Night* was in German, Miller accompanies her original English text with the English translation of *Silent Night*. Her arrangement can please a variety of audiences as it features the secular text of her original melody, and the sacred text of the well beloved carol.

### Musical Elements

The overall vocal range of *Peace on this Silent Night* extends from an E-flat 3 to E-flat 5

Section	Measure	Event and Scoring
Intro	1-10	<ul style="list-style-type: none"> <li>Piano introduces melody</li> </ul>
A	11-26	<ul style="list-style-type: none"> <li>Part 1 and 2 begin on original melody in unison</li> <li>Part 3 enters ms. 17 and continues in a stepwise fashion in harmony</li> <li>3 part split ms. 23 and crescendo</li> </ul>
B	27-50	<ul style="list-style-type: none"> <li>First presentation of the chorus</li> <li>All voices move at the same rhythm</li> <li>Part 1 has melody</li> <li>Lower voices accompany melody with "ah" phrases ms. 35</li> <li>Poco rit. Ms. 45</li> <li>A tempo ms. 49</li> </ul>

A	51-66	<ul style="list-style-type: none"> <li>• Part 2 is given melody</li> <li>• Part 1 accompanies with “oo” phrases</li> <li>• Part 3 enters as before at ms. 57</li> <li>• 3 voice split again at ms. 63</li> </ul>
B	67-90	<ul style="list-style-type: none"> <li>• Second presentation of chorus; this time with intertwined melody of <i>Silent Night</i> heard in Part 2</li> <li>• Part 1 and 3 feature original melody; Part 3 harmonizes part 1</li> <li>• Poco rit. Ms. 85</li> <li>• Rit. Ms. 90 into key change to A major</li> </ul>
B	91-114	<ul style="list-style-type: none"> <li>• Exact repetition of previous B section in different key</li> <li>• Poco rit. Ms. 109</li> <li>• Rit. To end ms. 113</li> </ul>
Ending	115-120	<ul style="list-style-type: none"> <li>• All voices move together in rhythm</li> <li>• Part 2 divides ms. 116-117</li> <li>• Piano performs final chord in the lower register</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-10	Quarter note = 100	Intro	$\frac{3}{4}$	Piano – right hand	A flat Major	Peacefully, mezzo piano
11-26	Quarter note = 100	A	$\frac{3}{4}$	Part 1 and 2	A flat Major	Peacefully, mezzo piano
27-50	Quarter note = 100; poco rit.	B	$\frac{3}{4}$	Part 1	A flat Major;	Slightly stronger, forte

	Ms. 45; a tempo ms. 49				briefly F Major	
51-66	Quarter note = 100	A	$\frac{3}{4}$	Part 2; Part 1 joins ms. 59	A flat Major	Peacefully, mezzo forte
67-90	Quarter note = 100; poco rit. Ms. 85; rit. Ms. 90	B1	$\frac{3}{4}$	Part 1 – original; Part 2 – <i>Silent Night</i>	A flat Major; briefly F Major; Key change to A Major ms. 90	Peacefully, mezzo piano
91-114	Quarter note = 100; poco rit. Ms. 109; rit. To end ms. 113	B1	$\frac{3}{4}$	Part 1 – original; Part 2 – <i>Silent Night</i>	A Major	Slightly stronger, mezzo forte
115-120	Slowing under Quarter note = 100 until end	Ending	$\frac{3}{4}$	All voices in harmony	A Major	Gently, piano - pianissimo

### Other Suggested Listening

*Silent Night*, Ruth Elaine Schram

*Holy Night, Silent Night*, Ruth Elaine Schram

*Silent Night*, Mark Patterson

*A Still, Silent Night*, Sally K. Albrecht

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## ***A Solfège Christmas***

**Cristi Cary Miller**

### **Composition Overview**

*A Solfège Christmas* combines the traditional Shaker hymn with nine other holiday songs between the accompaniment and vocal parts. Featured melodies include: *Joy to the World*, *Angels We Have Heard on High*, *Deck the Hall*, *Good King Wenceslas*, *Jolly Old St. Nicholas*, *Jingle Bells*, *Up on the Housetop*, *We Wish You a Merry Christmas*, and *O Christmas Tree*. Miller's arrangement is for 2-part voices and piano and is a great piece for a developing choir. The piece is in rondo form and features the nine holiday songs on solfège syllables.

### **Historical Perspective**

*A Solfège Christmas* features the reoccurring melody of the traditional Shaker hymn, *Simple Gifts* as well as nine other traditional holiday songs on solfège syllables. *Simple Gifts* was most likely composed around 1848 within the Shaker community by Joseph Brackett in Alfred, Maine. There have since been many variations and arrangements of the hymn, one of my most famous heard in Aaron Copland's, *Appalachian Spring*. ("Simple Gifts")

This fun and light arrangement can also be used to teach sight reading and pitch association using the solfeggio system. Solfeggio originally refers to the singing of scales, intervals, and melodic exercises to a series of syllables. In the 17<sup>th</sup> century, solfeggio was extended to include textless exercises composed by Italian singing masters to assist their students in developing vocal agility and in practicing ornamentation. With the founding of the Paris Conservatoire in 1795, training in solfeggio became instituted as a basis of the curriculum. Solfège has since developed since the 19<sup>th</sup> century, with the French tradition serving as the basis for numerous teaching methods developed in other countries, including that of Wedge, Hindermith, Kodály and Villa-Lobos. (Owen)

### **Technical Considerations**

In regards to tonal considerations, singers should implement a pure vowel sound and avoid diphthongs from the syllables. The piece covers no larger than an octave range from a C4-D5 and outlines the major keys of F major and G major, allowing singers to concentrate on using the syllables to help outline the major tonalities.

Miller chose to use the simple meters of 2/2 and ¾. The included basic rhythms follow that of their original melodies which allows familiarity to both singers and audience. It may serve well to take the rhythms and melodies out of context and clap the sections that feature two various melodies/rhythms when they occur at the same time.

Expressive elements included within the arrangement are very straight forward. The melodies and accompaniment provide a very joyful and playful feel. The only featured dynamics are that of mezzo forte and forte so that singers can focus on projection and clarity.

## Stylistic Considerations

Miller creates a very playful and light sound with the passing melodies heard within the piano and voices. The featured mid-tessitura of the voices is comfortable for younger singers. Monophonic melodies are layered at times to provide harmony and contrast. The harmonies heard within the piece are basic and chordal, outlining the keys of F and G Major. The melodies outline both major scales and are always prominent throughout between all voices, as they are typically introduced one voice at a time. Simple duple and triple meters follow a consistent tempo throughout to allow singers to concentrate on intonation and clarity of the presented melodies. Miller chose to place the arrangement in rondo form, using the *Simple Gifts* melody as the reoccurring A theme that occurs between each newly introduced melody. Miller chose to use her original text that celebrates the festive Christmas season and use of solfege instead of the original text of *Simple Gifts*.

## Musical Elements

The overall included vocal range of *A Solfège Christmas* extends from a C4-D5.

Section	Measure	Event and Scoring
Intro	1-8	<ul style="list-style-type: none"> <li>Piano features "Joy to the World" melody and original accompaniment</li> </ul>
A	9-16	<ul style="list-style-type: none"> <li>Part 1 presents <i>Simple Gifts</i> tune</li> <li>Part 2 finishes phrase ms. 13</li> <li>Unison ms. 15</li> </ul>
B	17-28	<ul style="list-style-type: none"> <li>Part 1 features "Deck the Hall" melody</li> <li>Part 2 features "Good King Wenceslas" melody</li> <li>Part 1 and 2 present separate melodies at same time ms. 25</li> </ul>
Interlude	29-36	<ul style="list-style-type: none"> <li>Piano interlude features "Angels we have Heard on High" melody and original accompaniment returns</li> </ul>
A	37-44	<ul style="list-style-type: none"> <li><i>Simple Gifts</i> melody is again presented just</li> </ul>



		as it was before, but to a different text
C	45-58	<ul style="list-style-type: none"> <li>Part 1 features "Jolly Old St. Nicholas" melody</li> <li>Part 2 joins in with "Jingle Bells" melody</li> <li>Both parts sing separate melodies of "Up on the Housetop" and "Jingle Bells" at the same time ms. 53</li> </ul>
A	59-67	<ul style="list-style-type: none"> <li><i>Simple Gifts</i> melody returns on another new text, voices in unison</li> </ul>
D	68-84	<ul style="list-style-type: none"> <li>Voices feature final melody of "We Wish You a Merry Christmas" on alternate text</li> <li>Voices end in harmony on original solfège melodies</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-8	Half note = 70	Intro	2/2	Piano, right hand ("Joy to the World")	F major	Joyful, forte-mezzo forte
9-16	Half note = 70	A	2/2	Part 1 first, then Part 2, then unison ("Simple Gifts")	F major	Joyful, mezzo forte
17-28	Half note = 70	B	2/2	Part 1 ("Deck the Hall"), Part 2 ("Good King Wenceslas")	F major	Joyful, forte

29-36	Half note = 70	Piano Interlude	2/2	Right hand, piano ("Angels We Have Heard on High")	F major	Joyful, mezzo piano
37-44	Half note = 70	A	2/2	Part 1 first, Part 2 ms. 41, unison ms. 43 ("Simple Gifts")	F major	Joyful, mezzo forte
45-58	Half note = 70	C	2/2	Part 1 ("Jolly Old St. Nicholas"), Part 2 ("Jingle Bells"), Part 1 ("Up on the Housetop"), Part 2 ("Jingle Bells")	F major	Joyful, forte
59-67	Half note = 70	A	2/2	Unison ("Simple Gifts")	G major	Joyful, forte
68-84	Quarter note = 70	D	$\frac{3}{4}$	Part 1 ("We Wish You a Merry Christmas")	G major	Joyful, forte

### Other Suggested Listening

*Solfège Song*, Andy Beck

*Solfège Santa*, Cristi Cary Miller

*Solfège Samba*, Cristi Cary Miller

*Galop*, Ken Berg

## Additional References and Resources

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## *White Is in the Winter Night*

### Audrey Snyder

#### Composer Biography

Born in 1953 in Portland, Oregon, Audrey Snyder is a choral composer, arranger, and editor. Snyder received her bachelor's and master's in music education from the University of Oregon. She continued her post-grad work in England and published her first choral piece in 1978. Since then, Snyder has published numerous original choral compositions and arrangements for the elementary through high school levels. Her genres range from Medieval and Renaissance to current pop and she has appeared internationally as a clinician and choral educator at ACDA and MENC workshops. (Snyder)

The original *White Is in the Winter Night* was written and recorded by Enya, Nicky Ryan, and Roma Ryan. Enya was born in Co. Donegal, Ireland where she studied classical music in college. After college, Enya traveled with a family band under her producer, Nicky Ryan. In 1982 she joined Nicky and Roma Ryan in a creative and business partnership. Her first commission was to write a score to Sir David Puttnam's film, *The Frog Prince*. Enya was then signed by Warner Music and EMI Music Publishing. Enya, Nicky, and Roma were nominated for both a Golden Globe Award and an Academy Award for their song, "May it be." Enya has since received many other awards including: Best Irish Solo Artist, six Monte Carlo World Music Awards, the Billboard Music Award, and Japanese Grand Prix Award. She was also granted two honorary degrees – a Doctor of Music by University Galway and a Doctor of letters by the University of Ulster. ("Enya")

#### Composition Overview

*White Is in the Winter Night* is a choral arrangement of an original pop song recorded by Irish artist, Enya. Snyder's arrangement follows characteristics of early Medieval and Renaissance music. The piece is arranged for SAB voices and piano and includes optional hand drum and recorder parts. There are two main sections that alternate and are varied throughout. The overall form is ABABA. The piece begins in C major and moves to D major in the second A section. The bass line is repetitive, just as in early music. Vocal ranges highlight the lower to higher tessituras throughout. Snyder also makes use of several compositional techniques, including text painting and polyphonic moments.

## Historical Perspective

*White Is in the Winter Night* is from Enya's album, "And Winter Came", which was released in 2008. Snyder's choral arrangement provides a somewhat medieval take on this original pop song. The quasi-Renaissance dance feel with optional recorder and hand drum parts enhance the "old-world" feel of the song. The piece features rich textures and blend between the three part harmonies and piano accompaniment. The harmony is very clear and concise over a ground bass, which is highly characteristic of early music.

## Technical Considerations

In order to maintain the Renaissance feel Snyder has intended, singers should employ a straight tone to ensure a clear melodic line that is both clear and concise. Voices should maintain proper balance during the splits; especially when they occur between the soprano and alto lines after they transition from unison to harmony. The baritone line can be taken up the octave at the occurrences of the C3 to accommodate younger male singers. Snyder makes strong use of the C and D major scales, therefore using solfege to solidify such scales may be appropriate before rehearsing the piece.

The arrangement follows the macro pulse of the quarter note and should not be rushed. The tempo should remain at a steady and consistent 84 bpm throughout in order to maintain a steady dance-feel. The dotted eighth-sixteenth rhythms may seem odd compared to all of the other straight rhythms, therefore these may need to be rehearsed separately. Be sure to not rush the eighth notes. The ensemble should maintain the quarter note pulse within these faster rhythmic sections. The sections that incorporate text painting should be highly rhythmic and concise to articulate the instruments that Snyder had in mind.

Texting painting occurs at measure 21 and 37. As the baritones are to represent drums at measure 21, it would be appropriate to have them roll their "r's" here. The sopranos and altos should quickly close to the "ng" sound as they are imitating bells at measure 37. The rhythms were clearly established to follow that of the text and should thus be clearly articulated in order to maintain the dance-feel throughout.

## Stylistic Considerations

Snyder's combination of the piano ground bass accompanied by melodic variations gives it a very Renaissance feel. She uses the special effect of text painting to highlight instruments within the voices such as hand drums and bells. Each vocal line covers a full octave range highlighting the various tessituras of the voice. The chordal ground bass of the piano and melismatic phrases of the voices provides contrast that creates a unique texture within the arrangement. Many contrapuntal sections are also included in the piece to provide various layers of texture throughout. Dynamics are maintained at a mezzo forte level throughout, with the exception of the peak crescendo at the end of the piece.

Snyder creates color through her use of the I-V chord progression and consonance. The major mode is joyful, as the key change to D major builds excitement before the first moment of text painting at measure 21. The open fifths featured at the ends of phrases maintain movement

within the song. The primarily stepwise melody is based around the C and D major scales and remains prominent as it is passed between voices throughout.

Featured rhythms follow that of the simple time signature of 4/4. The tempo is consistent and follows that of the quarter note pulse. To add texture and variations to the rhythm, Snyder created polyrhythmic sections between the three voices, as well as sixteenth melismatic runs.

The overall form of the piece is binary. With each new introduction to each section Snyder incorporates a new variation between the other voices. One prime example of this, would be her technique of representation of bells within the soprano and alto voices to highlight the text heard by the baritones.

### Musical Elements

*White Is in the Winter Night* covers an overall range of C3-G5.

Section	Measure	Event and Scoring
A	1-10	<ul style="list-style-type: none"> <li>Soprano and alto in unison to introduce melody</li> <li>Piano plays ground bass</li> <li>Baritone enters ms. 7 at quarter note rhythm</li> </ul>
B	11-20	<ul style="list-style-type: none"> <li>Sopranos and altos continue with melody and split at ms. 12</li> <li>Baritones join at ms. 15 on separate harmony</li> <li>Key change to D major ms. 20</li> </ul>
A	21-28	<ul style="list-style-type: none"> <li>Soprano and alto have melody</li> <li>Baritone text painting drums on the fifth</li> <li>Ms. 25-28 passes melody between soprano and alto with intertwined melismatic phrases based around the D major scale</li> </ul>

B	29-32	<ul style="list-style-type: none"> <li>Three part split, sopranos have melody</li> </ul>
A	33-40	<ul style="list-style-type: none"> <li>Baritones featured on melody</li> <li>Soprano and altos enter as "bells" at ms. 37</li> <li>Polyrhythms ms. 39 on new text "Alleluia"</li> </ul>
Ending	41-45	<ul style="list-style-type: none"> <li>Altos have opening phrase of melody</li> <li>All voices on Alleluia text on different rhythms</li> <li>Peak of song – crescendo ms. 43-end</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-10	Quarter note = 84	A	4/4	Soprano and Alto	C major	Joyful, mezzo forte
11-20	Quarter note = 84	B	4/4	Soprano	C major; D major ms. 21	Joyful, mezzo forte
21-28	Quarter note = 84	A	4/4	Soprano and Alto	D major	Joyful, mezzo piano, mezzo forte
29-32	Quarter note = 84	B	4/4	Soprano	D major	Joyful, mezzo forte
33-40	Quarter note = 84	A	4/4	Baritone	D major	Joyful, mezzo forte
41-45	Quarter note = 84	Ending	4/4	Alto ms. 41; all harmony 42-end	D major	Joyful, forte

### Other Suggested Listening

*White Is in the Winter Night*, Enya

*Come to the Music*, Joseph Martin

*He Is Born*, Ruth Morris Gray

*Madrigal for Christmas*, Audrey Snyder

*Glad We Be This Day*, Phyllis Aleta Wolfe

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### *Frozen Choral Suite*

Adapted for publication by Roger Emerson

Music by Christophe Beck and Frode Fjellheim

Lyrics by Christine Hals

### Composer Biography

Professional composer and arranger, Roger Emerson was born in 1950 in Downey, California and grew up with a musical family. His mother was an arranger for live radio and an educational music publisher. Emerson began studying music around the age of 10 with Lou Morrell and Herb Ellis. In 1965 he joined a rock band that had much local success. Emerson graduated in 1973 from Southern Oregon University with a degree in music education. He taught K-8 band, choir, and general music in Mt. Shasta, California for four years before he published his first pieces in 1977 with Jenson Publications. By 1980, Emerson was writing and arranging 20 pieces per year. He now has over 900 published choral works and is the most widely performed composer and arranger of popular choral music around the world. Some of his best selling arrangements include, *Didn't my Lord Deliver Daniel*, *O Sifuni Mungu*, and *Riversong*. Emerson has been the recipient of ASCAP's Standard Award for the past 20 years and his works have been performed at Carnegie Hall and the Kennedy Center. (Emerson)

Christophe Beck is a Canadian composer to film and television. He studied at Yale University and the Thornton School of Music. Beck has composed for popular television series, including

*Law and Order* and *NYPD Blue*. In 1998 he won an Emmy for his work on *Buffy the Vampire Slayer*. He has since contributed music to many films and shows, including *Garfield*, *Elektra*, *Pitch Perfect*, *Ant-Man*, and *The Peanuts Movie*. In addition, Beck has composed scores to several Disney productions, including *The Muppets* (2011), the award winning short film *Paperman* (2012), and the hit sensation *Frozen* (2014). (Collar)

Christine Hals is a Norwegian-Swedish film composer who came to Los Angeles, California after completing her master's degree in Film Scoring at the Dramatical Institute and the Royal College of Music in Stockholm. She has scored for various short movies and documentaries back in Norway that have won several awards. Just after an intensive one year music composition course at the University of Southern California, studying under James Newton Howard, Hals was sought out by Disney Studios who needed Norwegian lyrics and vocals for their film, *Frozen*. Hals was perfect for the part, as she used to herd goats as a young girl using the high-pitched singing style, known as "kulning" to call the animals down from the slopes. Hals currently resides in Santa Monica where she writes music for films, TV shows, and computer games. She also provides film and pop vocals for fellow composers. Her voice is also featured in the movie *Frozen*. (Hals)

### Composition Overview

*Frozen Choral Suite* is from Disney's Animated Feature, *Frozen*. The music and lyrics are by Christophe Beck and Christine Hals. This particular arrangement was adapted for publication by composer Roger Emerson. Emerson's adaptation is arranged for SAB voices with optional piano or synth pad mix. The suite features three sections: *Heimr Árnadalr*, *Vuelie*, and *The Great Thaw* (*Vuelie Reprise*). The opening text is Old Norse and was written for the coronation scene of Queen Elsa in the film. The piece includes various meter changes of 6/4, 5/4, 2/4, 3/4, and 4/4. The vocal lines are highly polyphonic and feature five phrases that are passed between the voices throughout. The second section, *Vuelie* is much more spirited and is featured in the opening of the film. This movement was written by Frode Fjellheim and Christophe Beck and is in cut-time. The baritone voices begin the piece with accented phrases of the main theme, "nan a na heia na" that acts as an ostinato throughout the movement. The movement is also heavily polyphonic and includes dissonant, open harmonies. The closing movement, *The Great Thaw* is the fastest movement and is also a different key signature than the first two. The vocal lines are taken directly from the second movement and put to a varied piano accompaniment with fast moving arpeggiated eighth notes.

### Historical Perspective

The opening song of *Frozen* (*Choral Suite*) is titled, *Heimr Árnadalr*, which translates to "Home Arendelle." Arendelle is the fictional village in which the film takes place. The town is actually based on the city of Arendal, which is a port on Norway's southern coast. The 1840's look and feel of the film is based on the city of Bergen in Norway's western fjordlands. In the film, *Heimr Árnadalr* is sung by the choir at Queen Elsa's coronation. The lyrics, written by Christine Hals,



are Old Norse, the North Germanic language once spoken in Scandinavia by the Vikings. ("Where is Arendelle?")

The second section of the suite, titled *Vuelie*, was written by Frode Fjellheim and Christophe Beck. The makers of *Frozen* first heard this tune on a 2011 CD released by a young all female choir, Cantus, *Norwegian Voices*. The original tune titled, *Eatnemen Vuelie* was first written for Cantus back in 1996 for their Christmas record. Composer, Frode Fjellheim paired the melody with a traditional Norwegian hymn that we know in English as *Fairest Lord Jesus*. The original title translates to "Earth Song" and is inspired by indigenous Saami and Norwegian culture. The heard syllabic text is that of traditional Saami Yoiking, a very old vocal tradition among the Saami people of Scandinavia and Russia that is characterized by short melodic phrases that repeat again and again, with small variations. Since the hymn itself did not correspond with the role of the piece in the film, the makers asked Fjellheim to rewrite the melody for *Frozen*. The re-write, *Vuelie* has slight variations within parts and rhythmic notation than that of the original. ("Home")

### Technical Considerations

The opening, *Heimr Árnadalr* should be sung with a clear and focused tone that is pure to the vowel. Altos should be sure to stress each note on the repeated phrases of "G's" and use the text to guide them. There are many moments of dissonance, specifically at the interval of a second, within suspensions that should remain open to create color. Voices should be well aware of the tonal center of "G" as it is present throughout the movement. Sopranos carry the melody in the higher tessitura. Tone should be focused up and over with a lifted soft palate. Baritones must be careful not to get too heavy so that they remain balanced to the upper registers of the female voices. Measure 9 should not sound strained on the E4. Harmonies are often left open at the fifth to create color and serenity.

A brighter, "ah" vowel would be appropriate for the second section, *Vuelie*. Pay close attention to the vocal slides at the ends of the main phrase, as this is a key effect to maintain the tribal or Viking feel felt within the Old Norse text. The repeated theme heard by the baritones should always take presence beneath the other textures that occur within the upper voices. Sopranos should be aware of the dissonance that occurs at measure 40 between the split. There is a distinct change at measure 62, with the middle voices no longer moving stepwise. Be sure that the voices make a direct change to the key of A major in the final coda section.

Due to the many meter and tempo changes that occur throughout the piece, establishing a clear and consistent pattern is crucial to ensure the ensemble understands where the downbeats are occurring. The slow opening section should follow a legato pattern that is stretched. The quarter note pulse and tempo must remain consistent here between the meter changes. Assure that the voices perform clear pick-ups between the meter changes. This is not a piece where singers can guess their cut-offs and entrances. They must count and watch carefully through the suspensions and rests that occur within each part.

The second section is in a spirited cut-time that contrasts dramatically with the opening. The baritones should use the included accents and stress within the rhythm and text to help them

with the syncopated rhythms. Sopranos and altos enter and cut-off in a very aggressive fashion and should be careful not to miss their entrances. Altos should be aware of the rhythmic differences between phrases that have two repeated half notes and two repeated whole notes, for example, measure 31 compared to measure 42-43. First sopranos create tension with their suspensions at measure 51 and should keep the tone focused and pointed. There is a distinct change in the baritone part at measure 62. The conductor should be sure to make this cue obvious so that they do not sing on the rest. The steady moving eighth notes in the accompaniment against the syncopated vocal lines in the final coda section may prove difficult for younger singers, so be sure that they have an idea on how this should sound and feel.

The dynamic contrast heard within *Frozen Choral Suite* is extremely lush and expressive. The opening movement is slow and majestic, as it speaks of the Queen and the beauty of the land. The peaks and falls should follow the natural phrasing of the text. Careful attention should be paid to the sudden fortepiano that occurs at measure 10. There is a moment of contrast at measure 12 with a soft dynamic to gently close the movement. The vocal slides heard within the theme of the second section provide a tribal feel that helps set the storyline of the film. The accents provide rhythm of energy of the second section to create feelings of excitement. Crescendos and swells should be made obvious to add another layer of texture. The peak takes place at measure 74 to the end, as all voices end in unison.

### **Stylistic Considerations**

The timbre of the upper voices should remain pure, especially in the moments of dissonance. The overall included vocal ranges extend from a C3-G5. The warm lower baritone voices against the mid-high tessituras of the soprano and alto are extremely rich. Also included to enhance the overall sound of this piece are the vocal slides within the second section. The texture is polyphonic and is consistently layered, as something new is always happening. Each entrance should thus be made obvious so that the audience can hear each new theme as it begins. Dynamics are terraced and frequent. Changes generally follow the natural phrasing of the text.

The harmonies present within *Frozen Choral Suite* primarily function to add color in the slower sections and build tension in the faster, second and closing section. The motion is primarily stepwise with the occasional leap of a fourth or fifth. The melody should remain prominent in the opening section within the soaring soprano line, contrasting with the lyrical feel of the second section against the random syllabic text. The rising and falling patterns depict waves, especially with the addition of the rhythmic and vocal accents. Each section follows a general melody or theme as each voice contributes a new layered ostinato.

The suite also features simple duple, triple, and quadruple meters. The tempo is varied throughout and consistently drives the piece forward. The opening section should feel more stretched, as the second section features dance-like rhythms that move the piece. The polyrhythms between the three voices create as aesthetically pleasing texture.

Large dimension considerations should focus on balance between the voices and the transitions between each of the three sections. Due to the ever changing meters throughout the piece,

clear patterns should be established with the ensemble. The opening section follows the five phrases on the following Old Norse text:

**Verðug dróttning stór**

Worthy Queen of greatness

**Hjarta af gulli skína**

The heart of Gold shines

**Kronum þik med vánum, ást ok trú.**

We crown thee with hope, love and faith.

**Fagra, grýttur land, heimr Árnadalr.**

Beautiful, stoney land, home Arendelle

**Fylgið dróttningu ljóssins.**

Follow the Queen of light.

This text is passed between the voices throughout. Each entrance should be clear and articulated.

**Musical Elements**

Range: C3-G5

Section	Measure	Event and Scoring
A ( <i>Heimr Árnadalr</i> )	1-7	<ul style="list-style-type: none"> <li>• Sopranos have melody</li> <li>• Altos remain on repeated tonic</li> <li>• Soprano and Alto have pick-up on beat 6</li> <li>• Baritones enter on down beat on the fifth</li> <li>• Meter change to 5/4 ms. 2</li> <li>• Meter change to 2/4 ms. 3</li> <li>• Meter change to <math>\frac{3}{4}</math> ms.4</li> <li>• Meter change to 4/4 ms. 5</li> <li>• All voices have pick-up in 2/4 bar at ms. 3</li> </ul>

		<ul style="list-style-type: none"> <li>• Baritone entrance on beat 2 on an F natural</li> <li>• Alto split at ms. 4</li> </ul>
A ( <i>Heimr Árnadalr</i> )	7-10	<ul style="list-style-type: none"> <li>• Lower alto and baritone enter on beat 2 ms. 7</li> <li>• Meter change to 6/4 ms. 8</li> <li>• Meter change to 4/4 ms. 9</li> <li>• Meter change to 6/4 ms. 10</li> <li>• Fotepliano ms. 10</li> </ul>
A ( <i>Heimr Árnadalr</i> )	11-17	<ul style="list-style-type: none"> <li>• Repetition of opening phrases ms. 11-14</li> <li>• Dynamic shift to piano ms. 12</li> <li>• Soprano split ms. 12</li> <li>• Ritardando ms. 16</li> <li>• Fermata and caesura ms. 17</li> </ul>
B ( <i>Vuelie</i> )	18-39	<ul style="list-style-type: none"> <li>• Tempo change ms. 18</li> <li>• Meter change to cut-time ms. 18</li> <li>• Baritones featured on main melody/theme</li> <li>• First vocal slide ms. 21</li> <li>• Soprano and alto entrance on same rhythm ms. 29</li> </ul>
B ( <i>Vuelie</i> )	40-50	<ul style="list-style-type: none"> <li>• Added soprano 1 line ms. 40</li> <li>• Soprano 2 and alto follow same rhythm ms. 40</li> <li>• Poco rit. Ms. 49</li> </ul>
B ( <i>Vuelie</i> )	51-61	<ul style="list-style-type: none"> <li>• Soprano 1 has new material, all other voices continue with</li> </ul>

		previous material (ostinatos) ms. 51
B ( <i>Vuelie</i> )	62-73	<ul style="list-style-type: none"> <li>• All voices get new material ms. 62</li> <li>• Soprano 1 is just a variation to their line at ms. 51</li> <li>• All voices on different rhythms</li> <li>• Crescendo ms. 72</li> </ul>
B ( <i>Vuelie</i> )	74-83	<ul style="list-style-type: none"> <li>• All voices at forte dynamic</li> <li>• Alto and baritone have opening theme ms. 74</li> <li>• Sopranos join on opening theme ms. 78</li> <li>• Fermata and caesura ms. 83</li> <li>• D.C. al Fine – Back to opening section; repeat sections 1 and 2</li> </ul>
Coda ( <i>The Great Thaw</i> )	84-99	<ul style="list-style-type: none"> <li>• Baritones repeat theme heard in section 2 in the key of A major</li> <li>• Tempo and meter shift to cut-time</li> <li>• Piano introduction on a new eighth note moving rhythm</li> <li>• 3/2 meter change ms. 92</li> <li>• Back to cut-time ms. 93</li> <li>• Soprano and alto entrance ms. 98 at an interval of a fourth to build tension</li> </ul>

Coda	100-106	<ul style="list-style-type: none"> <li>• Baritones continue with main theme</li> <li>• Upper voices move with previously heard syncopated rhythms on harmonic intervals</li> <li>• Upper voices suspend ms. 103-106</li> </ul>
Coda	107-119	<ul style="list-style-type: none"> <li>• All voices at the forte dynamic</li> <li>• Ms. 107-110 is an exact repetition of ms. 100-102</li> <li>• Voices end in unison ms. 111-116</li> <li>• Rall. And crescendo ms. 115-116</li> <li>• Piano tremolo and crescendo to end the piece ms. 117-119</li> </ul>

### Form and Structure

Measures	Tempo	Form	Meter	Melody	Harmony	Style
1-17	Slowly, freely quarter note = 60	A ( <i>Heimr Árnadalr</i> ) (primarily binary)	6/4, 5/4, 2/4, 3/4, 4/4	Sopranos	G major	Freely, legato
18-83	Spirito, half note = 87	B ( <i>Vuelie</i> ) Through-composed; repeated melodic ostinatos w/in lower voices	Cut-time	Baritones	G major	Spirited, strong and accented, rhythmic
84-119	Spirito, half note = 90	Coda ( <i>The Great Thaw</i> )	Cut-time; 3/2 ms. 92	Baritones	A major	Spirited, strong and accented, rhythmic

### Other Suggested Listening

*Eatnemen Vuelie*, Frode Fjellheim/arr. Emily Crocker

*Norwegian Trilogy*, Margaret King

*Agnus Dei: Phoenix*, Ola Gjeilo

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